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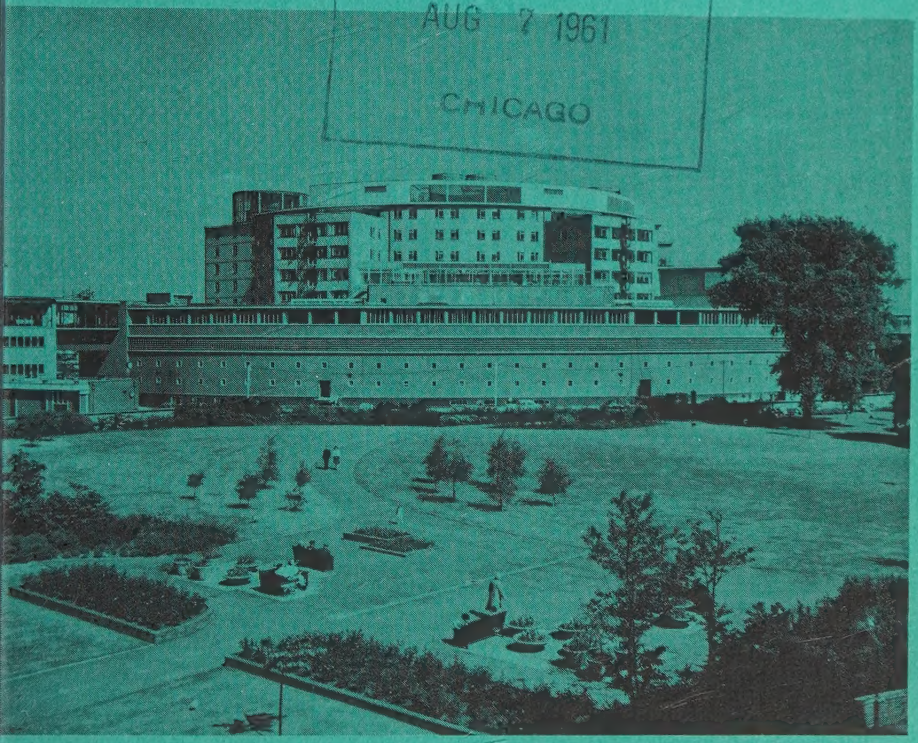

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Memo from the desk of:
HAROLD HILL

To: Bill Harley

I'm sitting here thinking about plans for the October NAEB convention here in Washington. I wish I could communicate to our members the terrific sense of excitement I feel about the city after being here only four months...and the people one meets here...and the fact that the NAEB now, for the first time, is in a position to be a part of this scene. I think our members who come to the convention will absorb some of this feeling and will leave with a new pride in their organization.

And of course here in Washington we can draw upon all the various governmental agencies for speakers for our general sessions.

In line with the "pride in the association" I mentioned above, this year we are hoping that more members will take an active part in discussing association affairs. As you know, some of our members in the past have indicated that they felt "left out" of association affairs because business meetings were too few and too short at our conventions. This year we plan to remedy that situation by having enough business sessions (and also a special "clinic" where members can raise questions) so that everyone can participate fully.

As you can gather, I'm very enthused about the upcoming convention...and our members should remember that autumn is Washington's best season, too.

On the cover . . .

The BBC's Television Centre at White City, London, which has been in operation a year. The Centre covers thirteen acres and is believed to be the biggest television headquarters in Europe. See story on page 24.

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ETV in Teheran

Iran experiments with a physics course

In the summer of 1960, the Iranian Ministry of Education experimented for the first time with the use of television as a teaching tool. This six-week, ninth-grade physics course was designed for students who had failed the course during the preceding school year, and was probably the first such use of this medium in the Middle East.

Giant strides are being made in improving communications systems throughout the Middle East, and television is only one aspect of this growth. There are now six television stations in operation in this area. Three of these are in Iran—a commercial television station in Teheran and one in Abadan, and a U. S. Armed Forces station in Teheran.

Toward the end of the last school year, the undersecretary for general education of the Ministry of Education, Dr. Karim Fatemi, observed some of the experiments in educational television which were being carried out in the United States and in Europe. On his return to Teheran, consideration was given to the possibility of using this important new medium of education for the benefit of Iranian school children. In these discussions, coming at the end of the school year, one of the questions raised was: Could television be used to help those students who had failed or were having considerable difficulty with their regular courses?

By **Reign S. Hadsell** and **Gordon K. Butts**

Respectively, utilization advisor and deputy chief of the communications media division of the ICA mission to Iran. They were members of the TV advisory committee of the Iranian Ministry of Education, which conducted the project reported here.

An advisory committee on educational television was formed to arrive at a decision on the issues and problems raised by the Ministry officials. Represented on the committee were the Ministry itself; Messrs. Sabet, Inc., owners

of Television of Iran; and the U. S. International Cooperation Administration.

After considering a number of possibilities, the advisory committee decided to present a ninth-grade physics course over the commercial television station in Teheran. The course was offered in a series of 45-minute telecasts given four days a week for a period of six weeks. The telecasts were presented from 6:15 to 7:00 o'clock each evening. Television of Iran offered the air time for the programs as a public service, without charge to the Ministry of Education. In the summer, this television station normally goes on the air at 7:00 p. m., but went on early in order to present these programs at a convenient viewing time.

A unique feature of the plan was that it was designed to help those students who had failed the regular ninth-grade course in physics during the preceding school year. The proposed telecasts grew out of a genuine interest on the part of Ministry officials in helping these students. Notices were sent to all students who had failed this course and who lived in the section of the city where television viewing facilities would be provided, inviting them to join special physics television classes. A total of 104 students accepted and enrolled in the course.

Two classes for boys and one for girls were established. A standard 17-inch portable television receiver was provided in each of the classrooms, along with demonstration equipment for use by the class instructors.

The teaching staff for the project was chosen from a group of experienced teachers who had completed a special in-service training course in physics. The members of the group were invited to give a tryout physics teaching demonstration in the television studio. The six teachers showing the greatest ability to communicate their ideas were selected for the television demonstration teams. A second group was assigned to teach the three classes of students who were seeing the telecasts through the viewing facilities provided in the two schools.

It was agreed that the group of television demonstration teachers would be divided as follows: There were two teams of one man and one woman each who were to give the television presentations on alternate evenings; a third man prepared diagrams and teaching charts on a blackboard, which he sometimes presented himself and which were also sometimes used by the other demonstration teachers; a third woman served as a general assistant in preparing the laboratory setups in the television studio and acted as a substitute for any of her colleagues who might be absent.

The television course was an activity of the secondary schools department of the Ministry of Education, Mr. Hossein Azarm, director. The planning of the course content and the coordination of the activities of both the

television and classroom teachers were under the direction of Mr. Ali Zahani, of the physics teaching staff of the Teheran public schools. Some of the topics covered in the course were: heat, magnets, electricity, electrical currents, Joule's law, batteries, uses of electricity, telecommunications, light, mirrors, and lenses.

Members of the advisory committee held numerous planning meetings, and after the project was under way they visited both the classes in the schools and the television studio while the programs were in progress. After visits to the studio there were conferences with the demonstrators and members of the station's television production staff to discuss technique and method.

The telecasts, of course, were available for viewing by the general public as well as by students in the three special classes. The Ministry of Education and Television of Iran made available to students and to the general public without charge a schedule of the topics to be covered in the telecasts.

What of the results of the project? Did the program help the students who enrolled in the classes? In this case, a very good criterion is available for judging the success of the programs. In Iran, students who have failed a course during the regular year are given an opportunity to take another test in the subject before school starts in the fall. At the time this report was written twenty schools had reported on the results of the make-up tests. Of the fifty students from these schools, 72 per cent received passing grades. This shows once again that television instruction pays educational dividends, even with students who have exhibited limited achievement.

One value mentioned by the studio teachers was the fact that planning television presentations puts continuing pressure on them to visualize their ideas. Students mentioned also that they had been able to see physics equipment which had not been available in their own schools. This is an important factor in countries where only limited quantities of demonstration equipment are available. Students also mentioned that the television close-ups made it easier to see important aspects of the demonstrations.

Members of the advisory committee were pleased at the skill shown by the demonstration teachers and the ingenuity they displayed in planning their programs and handling their materials. At the end of six weeks the teachers had grown tremendously in their ability to present their ideas effectively.

Officials of Television of Iran report that the public response to the physics telecasts was a favorable one. Some adult viewers reported that they enjoyed the programs and learned from them. Others commented that they thought the Ministry was sponsoring an important educational project.

There were many problems too. It was always difficult to find enough time for the careful advance planning required for television programing. With only two demonstration teams, adequate rehearsal time was a problem. The preparation of graphic materials and the integration of these with the instruction required more time and staff than were available. The advisory committee hoped to obtain more extensive experimental data than just the results of the regular make-up tests given to everyone who had failed the previous course, but this did not work out as planned.

Problems aside, everyone connected with the project—the advisory committee, the station management, the teaching staff, the students, and the general public—was enthusiastic in his response.

Pre-broadcast preparation by a teaching team for a lesson on "Optics."

Book Reviews

Teach With Television: A Guide to Instructional Television, by Lawrence F. Costello and Dr. George N. Gordon. New York: Hastings House, 1960. $5.50.

"But there is in mankind an unaccountable prejudice in favor of ancient customs and habitudes, which inclines to a continuance of them after the circumstances which formerly made them useful, cease to exist." So did Benjamin Franklin comment in another age on our foolish and unrealistic resistance to inevitable change and growth.

This remarkable and timely book, *Teach With Television,* quoting the above, seeks successfully to point out that the time is now for putting aside our adherence to status quos and utilizing our amazing scientific resources, namely TV, to improve the complex educational picture.

Mr. Costello, last year at New York University at the behest of Professor Harvey Zorbaugh, executive director of the Communication Arts Group, conducted an extraordinary experiment in cooperation with RCA and NYU in techniques of teaching by TV. Specifically, he and his staff dealt with "teaching the teacher" to use audio-visual aids on TV to exploit a variety of subject matter and academic communications problems. He and Dr. Gordon, a specialist in education, have now set down some important findings and advice for scrutiny and enlightenment by all interested parties, teachers, parents, administrators and public-spirited citizens, alike.

As our distinguished U. S. Ambassador to the United Nations, Mr. Adlai Stevenson, has said, "We are still in the infancy of educational films, television, and the like. Badly used, even overused, they could result in the sterilization of education. But already there has been such progress made along these and related lines the discriminating administrator and resourceful teacher can now do a better job for children in less time and at less cost than ever before."

Can television teach? this excellent book asks. And its affirmative answers are full, perceptive, knowing, based on sound experience and research.

No one can deny that in the field of education, public service, and public affairs, the medium is unrivalled for offering immediacy, living information, and audio-visual impact. And for relieving the obvious teacher shortages in the "exploding population" dilemma, TV seems to provide an ideal solution.

Technology and electronics in the sixth decade of the twentieth century continue to take our breath

in their unfolding possibilities. All that remains is that our intellectual leaders provide our technical know-how with the cultural tools to fulfill our communications potentials.

Mr. Costello and Dr. Gordon draw a stimulating blueprint, and pose the right challenges.

This report on ETV is complete, realistic and up to date, and what may be more important, it is *usable*. Here are the problems of teaching with TV, and proven results for study and application. *Teach With Television* is recommended as indispensable in the growing library pertaining to this vital field.

— William Hodapp
Author, *The TV Manual*

British Broadcasting in Transition, by Burton Paulu. Minneapolis; University of Minnesota Press, 1961. 250 pages. $5.00.

We needs must love the highest when we see it?

Who could cavil at these words of two former directors-general of the BBC?—"Give the public something slightly better than it now thinks it likes" (Reith), and "The listener must be led from good to better by curiosity, liking and the growth of understanding." (Haley).

Despite thirty years of exposure to such an admirable policy, however, most of the intransigent British listened to disc-jockey programs when they could find them, and went two-to-one for commercial TV when they had the chance. Yet British commercial TV has many built-in strictures as guards against excesses of violence or vulgarity. Even the tot is protected against series heroes with a "Say, kids, tell mom . . ." sales pitch.

This is one of many lessons to be learned from Mr. Paulu's second book on British broadcasting, a volume which should be mandatory reading for both the FCC and the BBC's board of governors, for as he says, "The recent history and the future of British radio and television are matters of importance to people everywhere who are interested in the basic problems of broadcasting. By replacing what probably was the world's best broadcasting monopoly with a competitive system Britain created an excellent laboratory in which to observe the relative advantages of monopoly and competition."

Monopoly versus competition is exemplified in the case of Norman Collins, a best-selling novelist who had climbed the BBC ladder swiftly, and who was made controller of television after his predecessor had quit in fury at being made answerable to a sound broadcasting official regarded as less than sympathetic to the needs of television.

Collins' own importunities on behalf of TV at high-level policy meetings made him unpopular with men reluctant to be jostled into the second half of the century, and he was placed in a situation where he had either to eat crow or resign. He resigned, and devoted himself to the arrival of commercial television so successfully that by 1958 his investment of $6,500 in Associated TeleVision had burgeoned into $1,400,000. In the ten years after his leaving, the dynamics of BBC-TV had to come through from lower levels, while the upper echelon proceeded with sound-TV integration with extremely deliberate haste.

Paulu has brought perspective to his task and when he allows himself to play the role of advisor he is well worth listening to. He queries, for example, the propriety of the famous Third Program (which in this reviewer's opinion ran out of gas years ago) using one-tenth of Britain's radio budget and one-tenth of its available frequencies for an audience of 50,000 out of an *adult* population of 38½ million, which makes it non pro rata seventy times and seven.

It is perhaps inevitable that ponderous institutions like the BBC, with hundreds of "official advisors" should move slowly, but it is interesting to speculate how much educational television there would be in the U. S. today if the unfrozen spectrum had caused the NAEB and others to move at so slow a pace. The BBC, says Paulu, talked of television for schools in 1944. Eight years later it produced twenty programs on closed circuit to six schools. The results were good. Three years after that the BBC announced it would begin an "experimental school television service"—in another two years! There were problems in receiver distribution in schools, certainly, but it was this sort of approach that caused BBC's head of school television to join the opposition.

A number of considerations are raised in this book in connection with the future of British broadcasting which have relevance in the U. S., particularly whether the next open channel should go to the BBC, commercial TV, or subscription TV. The author does not question the need for another channel, he simply indicates its inevitability. To avoid several years of delay in the period of post-war reconstruction, Britain resumed its pre-war 405 line standard, which is now the lowest grade in use, and although the Britisher gets a better picture at home than the American, international television standards and the need for wave-band space will probably make this expensive change-over necessary.

Paulu's analysis of program requirements laid down by the Television Act is lucid and illuminating. In view of the disbelief in its efficacy as expressed in Madison Avenue at the time, it is nice to realize that program producers managed to make lots of money while holding in check the natural tendencies of the advertisers, who appear to make lots of money too. How welcome it is that sponsors

should pay the bill without imposing their notorious tunnel-vision techniques on the creative workers.

British Broadcasting in Transition is a most useful book. It is to be hoped that the author will now take a closer look at the British regional system of broadcasting, before turning his attention to other countries.

American broadcasting is by no means the nonpareil of mass media and before we say "It exists, therefore it is good," we would do well to encourage people like Paulu to dig even further into the field of comparative mass media and show us some clear alternatives.

— Alec Sutherland
Director of Broadcasting
University of Chicago

The Effects of Mass Communication, by Joseph T. Klapper. The Free Press of Glencoe, Illinois, 1960. 275 pages. $5.00.

A few years ago many of us complained that there was no place where we could find summaries of research, statistics, and facts generally on mass media and their effects. In recent years, with the books of Bogart, Schramm and others—and various unpublished or limited distribution "inventories" like Kumata's summary, the NAEB Fact Sheets, and other such efforts—we have an abundance of such facts.

Unfortunately I feel that most of these are at too superficial a level to provide the guidance really needed by the "managers" of these media. Joseph Klapper's book is no exception.

After all this is read I am still left with the question: "Is this really research?" Isn't much of what we now have either pussyfooting, rationalizing, or avoiding the issue—out of a lack of courage, perhaps, to lock horns in the real scrutiny that is needed?

On this point I like a statement which Dr. Klapper made in *Public Opinion Quarterly* (Winter 1957-58, p. 454) better than anything I found him saying in this book. In POQ he says: "To these questions (about media effects on children, delinquency, mental health, etc.) we have not only failed to provide definitive answers, but we have done something worse: We have provided evidence in partial support of every hue of view. It is surely no wonder that a bewildered public should regard with cynicism a research tradition which supplies, instead of definitive answers, a

plethora of relevant but inconclusive, and at times, seemingly contradictory, findings." In the above passage, Dr. Klapper has neatly described his 1961 book, being reviewed here.

We do find a few guidepost observations: "Put another way the media were restricted to echoing what was universally accepted, or to resanctifying the sanctified . . . (they) avoided the controversial and re-echoed established values." (p. 11). The further conclusion-questions that might be asked, following such evidence, however—whether mass media contribute to or restrict the dynamics (in economic, social, and political areas) which we must have if democracy is to survive—seem to be too "strong" in flavor for Dr. Klapper to ask here. If he and the Schramms and other researchers don't ask such questions, however, who will?

In at least a dozen different ways we hear that "mass communication (is) a contributory agent, but not the sole cause, in a process of re-enforcement." But don't the "owners" of these media in effect "admit" that they can "perform miracles" as advertising media? Are they so powerful to do this kind of good? and yet so weak to do political and educational kinds of good that we can ignore them? or too weak to do harm, if misused? Sometimes I believe that to say we are talking out of both sides of our mouths is an inadequate description of the nonsense too many "studies" engage in. Surely something considerably more conclusive than this weak mixture of "facts" can be devised if, as is alleged, we do have research talent in our nation. If not, let us cease to call it research.

I also personally regret the apparent confusion of Siebert with Seibert (page 64) and a few other evidences of lack of either adequate proofreading or acquaintance with *educational* broadcasters and researchers. I still would like to have someone explain to me what the author and/or publisher means by the last few lines of page 70, for example. I often have a feeling that I know what the *words* mean, but I'm not sure I know what the sentences or paragraphs mean. Technical jargon so often comes to replace straightforward thinking today—as if "any words would do"—that I can no longer always be sure what are "typos" and what are "page-filling facts."

Conclusion: We don't really know much ("Our ignorance currently far outweighs our knowledge," p. 70). Offhand, I would say that I do not feel that we need much more rehashing of the old studies reported here. This reviewer would welcome having a few men of Dr. Klapper's qualifications stick their necks out a little further—now that "dictionaries" of previous (contradictory and inconclusive) studies, like this one, are in adequate supply.

— Harry J. Skornia
University of Illinois

The Pedant and the Clown

How etv can educate and entertain adults

By **Frederick Breitenfeld, Jr.**

Program administrator in the area of liberal education for adults, University College, Syracuse University. He was named an FAE Mass Media Fellow in 1959. In 1960 he was granted the Harvey-Loeb Memorial Award given to "the outstanding graduate student in television" at Syracuse.

The most discouraging aspect of programs in liberal education is that it is often felt that people are not being "reached." For some reason, the great masses of people whom we want to educate refuse to budge from their living room chairs. Year after year, registrants for liberal education programs seem to be of the same general type: between 25 and 45, mostly women, and in the middle to upper middle class. It seems almost axiomatic that if people won't come to the seat of learning, then the classroom or discussion center must be sent to the people.

The answer, of course, is television. The medium itself, it must be remembered, is nothing but a transmissive belt; it is a communicative tool. It will put into the living rooms of thousands of viewers whatever we produce. Television is not an educational "method" nor is it inherently an educational "material." The image orthicon and vidicon tubes, without input, are not teachers, and similarly, the grids and cathodes in receivers have no educational value by themselves. Television is a messenger; it can reach people. Advertisers have found it to be among the most potent means by which millions of people can be affected; politicians have found it to be invaluable in bringing their philosophies and promises to the public; the news and public affairs divisions of the major networks have found it to be a rapid and efficient means of disseminating factual information. Educators, to a large degree, have found it to be only mildly helpful, and considering the impact of the medium on our civilization during the past

fifteen years, it seems that it is the educators who are out of step.

Liberal adult education, via television, could be pervasive, entertaining, and popular. Resistance to this idea comes from three directions. First, the broadcaster is loathe to use his facilities for programing which is dry, uninteresting, and poorly rated. In this system of free enterprise, into which we are struggling to fit the commercial broadcaster (and there is no reason why it can't be done), the man with a Federal Communication License is in *business.* While he is obliged to broadcast "in the public interest, convenience and necessity," he must also use his transmitter to make a profit, while competing fiercely with all other advertising media. The broadcaster is not completely blameless, but neither is he wholly evil. He wants to produce for his audience those programs which will be most popular. If a cultural, public affairs, or liberal education program is suddenly drawing audience, the FCC licensee will be most happy to produce it. Until that time, however, "educational" programs spell financial loss to the broadcaster, and he is perfectly willing to have the unimaginative and ponderous programing handled by the local educational television station.

The second resisting force to television as a medium of liberal education is, surprisingly enough, the educator himself. He is generally willing to let a camera see him as he delivers a lecture, but the idea of combining learning and enjoyment is difficult for him to comprehend. An authority has suggested that "probably the chief lesson the psychologists have for adult educators is that learning should be pleasant, meaningful, based on real experience, and satisfying."[1] The pedantic lecturer, a scholar who has little ability and less interest in the art of oral communication, has not learned that lesson. In fact, when competing with drama, variety, and comedy available on other channels, almost *any* straight lecture will attract a small audience. The educator also insists that his product must never be "watered down" to meet the needs of script writers who try to make education satisfying and exciting television fare. Education, as such, is not an "all or nothing" entity. Advertising is simplified, headlines are "watered down," political speeches are condensed for newscasts, and there is no reason why *some degree* of scholarship cannot be achieved by any adult, as a result of exposure to imaginative, entertaining, and dignified television.

In this era of international competition, ". . . education is crucial. But education must always be personal and . . . for all our mass education, for all our mass media, we have not succeeded in making come alive these large issues on which freedom depends."[2] If the people

[1]Malcolm S. Knowles, *Informal Adult Education* (New York: Association Press, 1950) p. 22.

[2]Robert J. Blakely, *Adult Education in a Free Society* (Toronto: Guardian Bird Publications, 1958) p. 44.

must be awakened to the world around them, if they must be shaken from the lethargy which is pumped into them by the usual television formats, then liberal adult education must take to the airwaves and reach the masses on a competitive level with sheer entertainment. The educator, however, is often reluctant to agree to any change. Lyman Bryson has said, "organized education is tempted to dismiss as irrelevant these disturbing developments that threaten familiar patterns of learning."[3] There is a certain lethargy, then, from which our very educators must be shaken.

The third group which seems to resist any move toward liberal adult education on television is the audience, whose attitude is a result of the reactions of broadcasters and educators. Since the broadcasters have little interest in producing something which is not aimed at being "popular," and the educators refuse to "water down" the educational material, when some "educational" program does flicker meekly into the living room, it is either so dry as to be completely boring, or so crammed into the unsold niches of a station's schedule that it is next to worthless. The man who watches television is not hopelessly ignorant; he is not completely without interest in his country, his history, and his globe. He is usually just tired, and eager for relaxation. Many years ago he went to the local vaudeville theatre, and later he went to the movies or listened to the radio. He hasn't changed: Today he relaxes in his favorite chair and, as usual, he wants to be entertained. The advertiser caters to him with animated cartoons; the film packagers offer him thinly plotted dramas. Since the broadcaster-educator combination usually results in poor entertainment in areas of public service and information, the television viewer is not interested in "educational" programs.

The problem has to do with *objectives*. The broadcaster must think in terms of popularity, the educator is concerned solely with pedantry, and the audience wants to be entertained. As an advertiser studies this trio of directions, he finds a very feasible marriage between the concepts of entertainment and popularity. He designs both program content and advertising messages to reach the largest number of viewers with the lowest possible "cost-per-thousand." In doing this, the audiences respond favorably: They watch the program since it entertains them, giving the show high ratings and "popularity," and then they buy the product being extolled. This is the basis of the free enterprise system of broadcasting. The advertiser is content that his product is being sold, the broadcaster is happy that his station reaches more people than his competitor's ("Keep tuned to this channel for the best in view"), and the audience's thirst for entertainment is quenched.

[3]Thomas Ritchie Adam, *Motion Pictures in Adult Education* (New York: American Association for Adult Education, 1940), p. 9.

ETV STATIONS SAME AS OTHERS TO AUDIENCE

Barely 20 per cent of the frequencies reserved for noncommercial educational stations have been used for such purposes, and for almost ten years educational stations have struggled under the "noncommercial, nonprofit" requirement. Theoretically, the educational station is not to be confused with the commercial station; by law, it is different. As far as the audience is concerned, however, one channel is much the same as another, and network affiliation or financial structure is unimportant. In this respect, the educational station in any community is competing directly with commercial broadcasters for the attention of viewers. In almost all cases, the educational stations suffer, as a result, from both lack of money and poor ratings. The educator has made use of the medium, to be sure, but he is allied neither with talented broadcasters nor with the public.

There is an important difference between "educational television" and "televised education"— which is ignored by educators. In developing in-school television, on both open-circuit and closed-circuit bases, the objective is to televise the classroom format. In this case, *education* is being *televised,* and the electronic medium is being used as a means by which many students may be reached by a single lecturer. Educational television, on the other hand, includes any broadcast which has an educational purpose. It can be in the form of a play, a documentary film, a discussion, a motion picture, or a musical comedy. This differentiation is vital to the educator as he considers reaching the public, and it has nothing to do with "watering down" nor a shedding of the mysterious cloak called "dignity."

As far back as 1936, John W. Studebaker, then chairman of the Federal Radio Education Committee, said, "Educational broadcasting requires that we pool our knowledge of educational purposes and of planned instruction with the practical experience of broadcasters schooled in the technical complexities of radio." [4] The *technical complexities* include more than the maze of conductors and vacuum tubes; more vital here is the concept of *salesmanship* and *showmanship,* and it is these two words which seem to be anathema to educators. Almost a quarter of a century ago it was also suggested that "education by air is more an art than a profession and . . . artists will eventually play a larger part in it than they do now."[5] Still, we seem reluctant to realize that educational programing must be imaginative and entertaining enough to compete with those programs which are designed *only to reach as many people as possible.*

The necessary marriage is obvious: The "pedant" must combine talents with the "clown." Neither

[4]Frank Ernest Hill, *Listen and Learn* (New York: American Association for Adult Education, 1937) p. 81.

[5]Frank Ernest Hill, *op. cit.,* p. 135.

must consider himself the know-it-all of educational broadcasting, and each is necessary for effective programing. The alliance, however, is not simple to effect. The pedant (or his stereotype), considers himself above the "hoop-la" of show business. His domain, he insists, is scholarship, and he cannot be bothered with the nonsense of high-wire acrobatics and dancing girls. The clown, as we imagine him, is filled with nonsense, his mission being to make us laugh. Neither of these caricatures is necessarily valid, but the marriage does seem to involve people of different characteristics. There are many professors, though, who are "human," just as there are intelligent and dedicated showmen. These men must be found, and paid well.

OLD MOVIES CAN BE EDUCATIONAL

In education, the structure of individual programs within an institution is called the "curriculum"; in television, the choice of individual programs and their scheduling is called "program policy." Curriculum or program policy is directly related to fundamental objectives of the school or station.

It is not beyond the realm of believability that a television station, commercial or noncommercial, could state as its basic *raison d'etre* the continued liberal education of adults. This is precise enough to be workable, but general enough to provide great scope.

William Hodapp, as executive director of Teleprograms, Inc., stated that it is important for adult educators in television:

- to interpret to the viewer the problems of the world in which he lives.
- to show him his stake in the subjects under consideration, communicating with him in terms of his happiness, comfort, security, and his responsibilities as man and citizen.
- to stimulate his intellectual curiosity.
- to be hopeful and constructive in approach, though taking a clean look at debit sides.
- to offer possible solutions for a free citizen's choice.[6]

These five points could well form the basis for a program policy within the station. The "problems of the world" is perhaps a rather substantial area, but it is definitive, and it includes history as well as social and political subjects. In choosing the programs to be included under this rubric, the word "education" must be freed from its classic context. Since old movies are extremely popular on television, there is every reason to believe that the brilliant motion pictures of the past thirty years, dealing with these areas, could be entertaining *and* satisfactory in fulfilling the station's objectives. Consider "Mr. Smith Goes to Washington," "The Grapes of Wrath," "All The King's Men," "Gentleman's Agreement," and the scores of other great films

[6]Carrol V. Newsom, Ed., *A Television Policy for Education* (Washington: American Council on Education, 1952), p. 53.

made during the booming years in Hollywood. There is no doubt that these would be expensive, but with an educational television network, and a reasonable financial structure within it, this type of programming is not overwhelming. The "Armstrong Circle Theatre" has been successful enough on a commercial basis to warrant its running for a number of years, and yet the topics chosen (in combination with the compelling semi-documentary style of presentation) provide fine entertainment *and* messages more meaningful than those on most commercial programs. "Camera Three," "G. E. College Bowl," and "The Twentieth Century" are others. These are neither watered-down nor undignified; they are entertaining, and rugged competition for most of the usual television fare. One of the greatest services any television station can provide is on the local level. Problems of taxation, overcrowded schools, urban renewal, and the myriad of other community operations are all fitting topics for decent television programing. In these areas, however, since the considerations are local, the programs will have to originate locally. With an inspired pedant-clown marriage, such programing could be extremely popular. (One television station exposed the disgraceful conditions in its state's mental hospitals in such a way as to arouse state-wide attention and action.) The documentary is extremely effective, and there is no reason why film footage cannot be edited locally. The problem is *talent, imagination,* and *money,* but the problem is not without solution.

ETV NEWS DEPARTMENTS SHOULD BE THE BEST

The news department of an educational station should be without peer in the local community. The commercial "news-sports-weather" format can be shown to be wholly inferior to an inspired and intelligent program structure. This will, of course, involve a heavily staffed division, but great prestige and popularity can be achieved through excellence in the news field. The reading of wire-services copy, in combination with tired, poorly mounted visuals is standard; surely the pedant-clown combination could devise a more potent news show. (Strangely, very few community educational television stations have developed aggressive and imaginative news departments.) Again, the question has to do with money, and not with the suggestion that something is "impossible."

There is no reason why exciting children's programs cannot be made part of the daily fare on a television station dedicated to continuing liberal education for adults. The famous "Captain Kangaroo" is a great educational influence on tomorrow's adults; "Hi Mom," a local program in New York City, combined successfully appeals for children *and* their mothers, both with educational overtones. Weekly programs produced by the public school system could involve students, teachers, and administrators,

and, handled imaginatively, could be much more entertaining than the usual interview-discussion-lecture format. Narrated films, which describe local industrial plants, and their functions, could be produced in such a way as to provide the populace with deeper understandings of the community.

Programs dealing with comparative religions, ethics, history (and other topics usually thought of as "heavy"), can be developed through the combined talents of the educator and showman, as long as *entertainment* is considered in such development. The fact that every program must compete with other offerings whose *only* purpose is to entertain must be constantly remembered.

A single college course in government, whether offered on the main campus or through the extension division, is but a small pebble on the beach of education for public responsibility. Only if concentrated effort in the area of liberal education is applied can an interested, intelligent, and participating citizenry result. The conclusion is obvious: Progress toward the success of such continuing liberal education can be accelerated through the inspired use of television.

Letter to the Editor

November-December 1960

With much interest we regularly read the *NAEB Journal* . . . We often receive valuable hints from this periodical for the radio-tv pages of our own review.

. . . We are sending you a copy of our periodical "Volkshochschule im Westen" ("Folk High School in the West"), in which you will find the translation of [the editorial on page 1, "The Limitations of Teaching Machines"]. As you see, your work in the United States is reflected far away, in the Federal Republic of Germany, as here and there the same interests are pursued . . .

Assuring you that we will also in the future watch with a keen eye the serious information and comments in your review . . .

KARL J. JOERESSEN

Frame and Focus

with Vernon Bronson

When you read this, it will be approximately a year since the NAEB published the report on new media by Marshall McLuhan, *Understanding Media*. The report was made to the U. S. Office of Education, but was published in mimeographed form for the benefit of the profession. Some of our members have read it, but I fear that most of them have not. Some who acquired a copy of the report were discouraged from reading it by the somewhat bewildering experience of listening to Dr. McLuhan speak on the results of his investigations. This was unfortunate, for the experience of reading the report—s l o w l y and repeatedly, checking references and making your own annotations, and above all, *thinking* about it—has little reference to a speech in a crowded auditorium in one hour out of a compressed schedule.

This report is important to all educators, but its significance has more immediate relevance to educational broadcasters. This would be true under any circumstances, but the tremendous increase in planning for the use of television in instruction on all levels during the past year or so makes it especially true. One thing that seems evident in our investigations of the past year is that very few, if any, educators feel that instructional television is being used as effectively as it might. It follows that in order to make it more effective it is necessary to understand the medium better. McLuhan says that educators know little about the new media, even less than a big business executive, because the educators do not base their decisions on i m m e d i a t e contemporary pressures, nor are their wrong decisions tested every few months on the adequacy of their students to cope with a new world.

According to McLuhan, understanding media means understanding the *effects* of media. He says that the study of the constituents and content of media can never reveal the dynamic effects of media. Communication media are extensions of the human senses. They modify the patterns of human association. To begin to understand this dynamic effect we must trace the effects of a communication as it is received through different media, and the effects of subsequent communications as they are received in new situations created by previous effects.

McLuhan offers a correction for

the Laswellian formula—it is not WHO is speaking to whom, but WHAT is speaking to whom! This in itself will create some immediate violent reactions, but it is important to withhold judgment until you have studied the notion and *thought* about it. And this thought is offered: If a person is speaking into a P. A. system or a radio microphone, the who and what are profoundly transformed. The report offers this further suggestion: The so-called "content" of any medium is another medium. The concept of "content" naturally begins with writing, whose "content" is the medium of speech; but the *effect* of writing is not at all the effect of speech. The content of radio is usually speech also, but the *effect* of radio is neither that of speech nor of writing.

McLuhan urges us to learn the "language" of the communication media. Each medium has a different "language," and to address ourselves to it properly and effectively we must understand its "language." And here I would suggest that it is not a "phony" language, a made-up jargon, but a substantial basis of profound understanding in terms of use, inter-media relationships, and direct and side effects in human reactions and human relations. McLuhan quotes E. H. Gombrich, who said, "In investigating the growth of the *language* of representation we may have gained some insight into the articulation of other languages of equivalences. Indeed, the true miracle of the language of art is not that it enables the artist to create the illusion of reality. It is that under the hands of a great master the image becomes translucent." So, suggests McLuhan, is also the case with the study of communication media. If we study and understand their language, we may find them to be windows of varying degrees of translucency which tend to flood us with proportionate degrees of awareness. The electronic media, and this is especially true of television, whose language is understood, tends to shine light *through* the situation, any situation, and not *on* it.

I pick these random ideas from the report to give you some understanding of the importance of this report to you professionally and personally; and to urge those of you who have not read it to do so; and those of you who have, do read it again, with care and thought. To understand the educational significance of low-definition media and high-definition media as postulated by McLuhan is a personal experience that should not be missed by serious educational broadcasters. Here perhaps is the basis of a new concept of interchange, rapport, and participation in the teaching-learning process which may tend to revise many of our attitudes. In any event this report is the result of two years' effort, and the notions it presents ought not be taken lightly, nor casually ignored by our profession.

For me, I can only say that *Understanding Media* has been an exciting experience, and one whose effects will be with me from now on.

The Way to 1st-Class Educational Citizenship

Communication experts need center for coordinating resources

There is a tendency for professional communication specialists and experts to preoccupy themselves with the "gadgets" and devices. All too often these media and means become ends in themselves. Apparently, we love to "fool with the tools," and by their operation "confound the ignorant and amaze indeed the very faculties of eyes and ears." This may provide great personal satisfaction through a feeling of superiority over the inexperienced and uninitiated; but it is the quickest and surest way to become identified as a "gadgeteer," a technician, and methods-centered. Once cast in this role, the communication expert is reduced to second-class educational citizenship and a strictly service function. He has cut himself off from purposes, ends and values, and has become identified with materials, methods, and techniques.

Once again the intelligent design and utilization of the communications media must be related to their purpose and value; and those who program, design, operate and administer these media must have this same concern and relationship. If the professional communication experts and specialists would serve as the "midwife" in the birth of the technological revolution in education, then they must be, or become, a first-class citizen in the educational family and identify with the family purposes and values. Anything less than this will result in continued opposition and objection to the intrusion of this "new member" which, for some, will probably always be more "monster" than "messiah."

By **Armand L. Hunter**

Director, division of broadcasting services, Michigan State University.

Whitehead has said, "The task of a university is the creation of the future, so far as rational thought, and civilized modes of appreciation, can affect this issue."[1] Also, "The justification for a university is that it preserves the connection between knowledge and the zest of life by uniting the young and the old in the imaginative consideration of learning. The university imparts information, but it imparts it imaginatively. At least, this is the function which it should perform for society."[2] "Youth is imaginative, and if the imagination be strengthened by discipline this energy of imagination can in great measure be preserved through life. The tragedy of the world is that those who are imaginative have but slight experience, and those who are experienced have feeble imaginations. Fools act on imagination without knowledge; pedants act on knowledge without imagination. The task of a university is to weld together imagination and experience."[3]

If the task and function of a university is as Whitehead has described, then certainly the planned, intelligent, and purposive use of all available instructional facilities and learning resources should be a necessary and desirable part of this educational experience. The new media and all communication methods, systems, and devices should be employed in the imparting of information in the most imaginative and stimulating way possible. Not for themselves, or because they are used in other processes and relationships, or as a substitute for other methods, but for the purpose of better learning, greater understanding, and a richer intellectual pleasure and enjoyment in the whole student-teacher relationship. As Arthur W. Foshay has pointed out, "The main educational question is: How many students learn to make ideas out of information? Inert fact is a curse because we tend to confuse having information with the ability to make responsible use of it. To 'know a lot' is not necessarily to be well educated, for the same reason that the retrieval of information is not thinking."[4] In this respect he is in agreement with Whitehead and the need for the *imaginative* communication of information—a process and a learning experience that links knowledge and life.

Now, how can the nature of this learning experience be realized and fulfilled through the use of the new technology? How can telephone interviews with an outstanding authority be made part of a learning situation? How can radio and television programs be designed and produced to provide information in a stimulating and

[1]Alfred N. Whitehead, *Modes of Thought*, p. 233, New York, Capricorn Books, 1958 (First printed by Macmillan in 1938).

[2]Alfred N. Whitehead, *The Aims of Education*, p. 97, New York, Mentor Books, 1955 (First printed by Macmillan in 1929).

[3]Ibid., p. 98.

[4]Arthur W. Foshay, "What is the Message," *Saturday Review*, Feb. 13, 1960, p. 35.

imaginative manner? How can film contribute to the student's desire for greater knowledge? How can graphic and visual forms of presentation create a new depth of insight? How can "teaching machines" and "language laboratories" be designed and programed to motivate the student to higher levels of achievement? These are questions we should ask and answer if we wish to establish the positive values of the new technology, to overcome the obstacles to its acceptance, and to fit it into its proper place within the functions and purposes of our schools and universities.

The answers to these questions, it seems to me, can only come through the creative and imaginative use of the total complex of communications media and devices combined into a "systems" plan that will provide an opportunity to "program" their use and application for the purpose of better learning, or, in other words, to determine the character, nature and quality of the educational experience required, and then to select and design a combination of these resources which will produce the desired results. This determination of teaching-learning purposes and goals, selection of methods, media, and materials, and creative use of these resources in their application within the learning experience, is what I understand to be the meaning and intent of the "systems" plan. If this is true, then I believe that we can find a sound and proper place for it within the educational process, and perhaps succeed in teaching more students faster, better, and more efficiently. At least, it avoids identification with the mere function of distribution, of gadgetry, and of methods and techniques; and it does provide for the imaginative communication of information. Given this, the question then becomes one of how to implement it within the structure of the educational institution; so let us move now to the consideration of a possible method by which this might be done.

First, we will probably need the device of an organizational pattern or an administrative structure. This could be provided through the establishment of what might be called a "Learning and Instructional Resources Center." This center would encompass the whole communications and technological complex devoted to the learning and teaching process—the library, instructional radio and television, film, graphics, audio and visual aids, language laboratories, and teaching machines. It would provide a professional and technical staff for the installation, maintenance, supervision, operation, and production of these services. It would provide an academic staff for instruction in the media and their utilization, and for consulting and working in close cooperation with the teaching faculty of all departments. It would collect, analyze, and make available all research findings and results relating to the use of the communications media. It would serve as a

focus for research in all technological developments, and on the problems of more effective learning and instruction. And, it would provide the creative "programing" required for the full realization and application of the total "systems" concept and design.

The administrative head of the center should be a dean, or have some equivalent status. He would need to be well founded in the philosophy of education, the psychology of learning, the various communications media, communication theory and processes, and the organizational structure and complex of educational institutions. He would work directly with the deans of the academic colleges in determining the best methods and procedures of utilizing the center's academic and professional staff and resources for the fulfillment of particular learning needs, and the solution of individual and collective problems of instruction. He would coordinate the center staff and services in the effort to translate these instructional and learning needs into the specific programs and uses which would best realize the desired educational values and objectives.

Such a center would provide what is basically a "team" approach to the problem of "operational analysis" and a "systems" design that would be in direct keeping with Leslie Greenhill's suggestion of preserving the unique function of the teacher, and making maximum use of non-human teaching resources.[5] It would bring the specialized knowledge and professional skills and experience of a number of experts, in a number of fields, to bear on each instance of educational need. And, in this manner, it would provide the university staff with guidance and professional assistance in the organization of information and material, in effective methods of demonstration and presentation, in utilization of related materials and resources, and in evaluation of student learning and achievement.

However, in order to carry out these functions and provide all these administrative and operational services, certain specialized physical facilities and requirements would be needed. For example, the center services and resources should include: closed-circuit radio and television production and recording studios; film production and recording studios; graphic, photographic, and printing facilities; film, kinescope, video and audio tape library and storage facilities; language laboratories; self-instructional materials and devices; research and design laboratories incorporating new developments in learning resources and technical facilities; and a campus-wide communications and distribution system, either direct wire or broadcast.

A central, coordinated, technical

[5] Leslie P. Greenhill, "Instructional Research, Whence-Whither?" *The TV Educator*, Part 2, No. 13, p. 3, GPL Division, General Precision, Inc., Pleasantville, New York, August 1, 1960.

laboratory and learning complex of this scope and nature would certainly require a separate and special building, it seems to me. One which would make its operation efficient, feasible, and practical. One which would contain, combine, service, and supply all the required materials and resources. One which would incorporate the latest and best in space design and adaptability, for maximum effectiveness in utilization. And one which, by its very nature and existence, would serve to express and implement the coordinated "systems" concept and operation. In addition to this special and centralized building, the library, as a separate building, also should contain facsimile and closed-circuit TV origination and operation facilities, which, of course, would be tied into the common campus distribution system, as would additional language laboratories, or any other resource origination points, which it might be desirable to establish in several campus locations in order to serve special needs.

This is certainly a very large order; and one that in all probability would be difficult to fill. However, the demands and needs are such that it is quite possible that some institutions will attempt to develop and establish such a "Learning and Instructional Resources Center" in the near future. In fact, some schools are doing it gradually and progressively right now. Others are vitally interested, and are planning to start. In this age of technological emphasis, the "systems" approach to the coordination of all resources available in the teaching and learning process is rapidly becoming a fact. If we can accept this fact, base the development of the new technology upon the values, purposes, and objectives of education, and firmly ground the system in the learning experience, then I believe that the obstacles to its acceptance can be overcome. And if by its development we can stimulate the "imaginative acquisition of knowledge," then we can help fulfill the basic function and purpose of our universities, and join with Whitehead in the "creation of the future."

Eurovision

EBU's tv network analyzed

On February 12, 1961, the European Broadcasting Union (EBU) celebrated its eleventh anniversary.

By **Frank Iezzi** and **Juergen Becker**

Dr. Iezzi is assistant professor of speech and drama and director of the radio-tv council at Hofstra College. He toured European tv centers during the summers of 1958 and 1959. Mr. Becker is a German national studying radio-tv here. He made a study-tour of Eurovision installations during the summer of 1960.

Since the EBU is the direct descendant of the International Broadcasting Union established in Geneva in 1924, it might be said that the EBU has been associated with broadcasting from the birth of sound radio through to present-day international television. The EBU has twenty-eight active members from the following countries: Austria, Belgium, Denmark, Finland, France, Germany, Greece, Iceland, Ireland, Israel, Italy, Lebanon, Luxembourg, Monaco, Morocco, Netherlands, Norway, Portugal, Spain, Sweden, Switzerland, Tunisia, Turkey, United Kingdom, Vatican State, and Yugoslavia. The EBU also has seventeen associate members from the following countries: Australia, Belgian Congo, Burma, Canada, Ceylon, Ghana, Haiti, Japan, New Zealand, Union of South Africa, and United States. Of the many activities in the area of international broadcasting exchanges in which the EBU engages, the most ambitious and the most impressive is the operation of the Eurovision television network. The aim of this report is to consider the past, the purpose, the problems, the programs, and the potential future of Eurovision.

PAST

On June 6, 1961, Eurovision celebrated its seventh anniversary. It was in 1954 that, by means of direct relay, the "Fete des Narcisses" in Montreux was covered by television and broadcast simultaneously over a European network. Shortly thereafter the World

Football Championship in Switzerland was covered and eight television systems linked their individual networks into a larger network in order to share some of their television programs on a regular basis. These eight included Belgium, Denmark, France, Germany, Italy, Netherlands, Switzerland and United Kingdom. There had been some unilateral exchanges between France and England as early as 1950, but it was not until 1954 that the EBU entered upon the scene and systematized multi-lateral exchanges on a permanent basis by creating Eurovision. Since that date the television services of seven additional nations have joined the original eight: Austria in late 1955, Luxembourg and Monaco in 1956, Sweden in 1958, Spain and Portugal in 1959, and Finland in 1960.

PURPOSE

It would be a mistake to assume that the goal of Eurovision is merely to provide mechanical means by which to exchange more efficiently television programs among the member nations. This assumption at once understates and overstates the philosophy which guides the members of Eurovision. It understates the guiding philosophy in that the members are becoming increasingly interested not only in exchanging programs but also in producing such programs together by pooling their individual cultural resources, their facilities, and their production personnel. It overstates the philosophy in that the members do not feel that merely under the pretext of mechanical efficiency ought the diversity of member nations to be sacrificed or endangered. The members are interested in greater efficiency but are eager to preserve their cultural differences and national identities. The ideal centralization is that which will allow for greater efficiency while it preserves freedom of choice and freedom of action.

PROBLEMS

Before turning to a consideration of the programs which Eurovision has succeeded in exchanging, let us consider briefly some of the problems faced by this sprawling enterprise and some of the ways these problems are being solved.

Technical Problems

The first, and perhaps the difficult, problem which Eurovision had to overcome—apart from that of establishing and maintaining more than 10,000 miles of sound and picture linkage, much of it over rugged mountain terrain—was that of varying line definition standards. Three line standards were, and are still, in use in Europe. Most nations use 625 lines but Great Britain uses 405 and France and Belgium use 819. By June, 1954, four giant transformers were constructed in order to translate the line definition from one country to another where necessary.

A second major technical problem was that of enabling a country

to receive a program from one "upstream" or "downstream" without obliging all of the intervening countries to carry the same program. For example, a program which originated in Paris, in order to be shown in Rome, had also to be shown in Switzerland and in Germany. Today, multi-channel links have been constructed and installed so that intermediate countries which may choose not to show a particular program may relay it from one neighbor to another without subscribing to it.

Language Problems

Among the fifteen nations participating in Eurovision, fourteen languages are spoken. This factor, perhaps more than any other, dictates the number and nature of programs exchanged between and among the members, as will be discussed later. At first, the solution was to have English or French on hand at the point of origin and additional commentators in the home studios of nations accepting the program in order to translate the English or French commentary into the appropriate language. This method was soon found to be too rigid, unnatural, and impersonal. The system most used now is for each country or linguistic group to send to the point of origin of a particular program its own commentator to provide his own original commentary to accompany the same picture shared with him by other commentators and provided by the host country's director. This means that no program which must rely on dialogue is acceptable.

Aesthetic Problems

Since, because of the language barrier, each commentator-translator must share with his colleagues from other nations the same picture provided by the host country's director, an aesthetic problem is encountered. It seems that people of different cultural and aesthetic backgrounds do not use pictures, especially "moving" pictures, the same way. These people do not understand or appreciate the picture in the same way. In short, the "eye of the beholder" is a crucial factor in determining the degree to which a picture will please or communicate to a viewer. The rhythm of live television editing varies sharply from one country to another. What is appropriate cutting for a Swiss television director might be too placid and too sluggish for the taste of an Italian audience while it might be too active, too hectic for the British audience.

Another aesthetic problem is that certain subjects and their treatment might seem appropriate and even attractive when covered by the television camera in one place but might seem offensive and shocking in another.

Legal Problems

Among the member nations of Eurovision, legislation and jurisprudence with regard to television broadcasting are startlingly varied and, thereby, comprise a major hurdle in the path of Eurovision enterprise. The strength and importance of labor unions, the varying copyright laws and rights of

performers, record manufacturers, authors, publishers, promoters, and broadcasting agencies present extremely complex legal mazes which to this day have not been completely simplified and standardized. Since legal documents and contracts have to be translated into almost a dozen languages at times, and since things not only "lose something in translation" but also "gain something," the legal problems confronting Eurovision are quite formidable.

Financial Problems

Inherent in the cooperative nature of Eurovision is the concept that cost of exchanging programs, always formidable and occasionally prohibitive, be shared by participating members. It soon became apparent that for the economic survival of said cooperation some tentative distinction would have to be made between the "large" and the "small," the "rich" and the "poor," and the "new" and the "established" television systems.

Another financial problem which had to be worked out in the interests of fairness was that involved with the sharing of circuit costs. Originally, the principle adopted by Eurovision was that each nation was to be financially responsible for all vision circuit costs developing on its own national territory. It was soon discovered, however, that this was imposing a heavier financial burden on some nations than on others. Those nations nearest the center of the web, like Switzerland, one of the "poor" members, were often being asked to provide transmitting facilities for program exchanges in which they were not participating, for the benefit of neighbors "upstream" or "downstream." Eventually, an equitable set of rules was established, satisfactory to all concerned.

PROGRAMS

Since the birth of Eurovision in 1954 through January, 1959, more than 800 television programs were shared by member nations. By this time, the number must exceed 1,200. In addition there have been many additional exchanges on a unilateral basis between member nations. As of 1959, the descending order in which some of the nations ranked in terms of the number of programs they originated for the rest of the Eurovision network would be: France, Italy, Great Britain, Germany, Belgium, Netherlands, Austria, Sweden, Denmark, Monaco, and Luxembourg. In terms of the number of exchanges merely participated-in, the descending order would be: Belgium, France, Netherlands, Germany, Sweden, Italy, Great Britain, Luxembourg, Austria, Monaco, and Denmark.

Because of the language problem mentioned earlier, most programs exchanged were those which could be understood and appreciated without the use of dialogue. Thus, from 1954 through 1960, approximately 63% of the programs exchanged dealt with sporting events: for example, the World Football Championship in Switzerland in 1954, the Olympic Winter

Games at Cortina d'Ampezzo, in 1956, the World Olympic Games (Equestrian Events) in Stockholm in 1956, and the World Football Championship in Sweden in 1958. Similarly, 13% of the programs exchanged dealt with news events, such as the coronation of Queen Elizabeth and the death of Pope Pius and the subsequent selection and accession of Pope John. Some 10% of the programs dealt with variety programs such as the Prix Italia awards to documentaries, the Eurovision Song Contest, etc. Approximately 7% of the programs dealt with drama, music, or ballet. The remaining programs dealt with religious programs, children's programs, and miscellaneous cultural programs. The general feeling is that Eurovision does best what television itself in general does best—presenting with immediacy a coverage of topical events in a manner and with a speed not possible by other communication media.

POTENTIAL FUTURE

Despite the fantastic growth of Eurovision during its comparatively brief existence of seven years, the prospects of an even greater rate of growth are bright. Among the areas of anticipated growth are the adoption of new techniques for more efficient exchange of program materials, larger membership, and the physical increase in the range of its coverage intercontinentally.

New Techniques

An interesting prospect for the immediate future is the establishment of the "Eurojournal," which has already made an impressive showing in experimental tests. Essentially, Eurojournal is a system for the instantaneous exchange of newsfilm for television use. Without this system, newsfilm, which comprises so great a percentage of television news programs, which, in turn, comprise 13% of all programs exchanged, had to be developed, copied, and transported. So much time is thereby lost that by the time a film might be presented in a distant member nation, the item was no longer news. By means of the Eurojournal, a film injected into the system at its point of origin—London, for example—could be seen simultaneously in Rome, for example.

Another interesting prospect for the future is the increase in the percentage of dramatic programs despite the language problems. One of the writers of this report, based on research he has completed concerned with the European television writer, found that in each of the countries he visited, the television authorities were concerned over the shortage of first-rate television writers. It has occurred to some of these authorities that one solution to the shortage might be to share with other nations the writings of the better authors who write specifically for television. The obstacle in the path of such sharing, the language problem, would have to be removed. One

possible solution might be to circulate, prior to the broadcast of the drama, to the various participating nations a film of sub-titles in the appropriate languages, to be superimposed electronically in the receiving studio over the picture being sent live from the country in which the television drama originates.

Membership

Already, on April 15, 1961, the first "live" television link between the USSR and the Western world was effected as pictures of the Moscow reception for Major Yuri Gagarin, the man who inaugurated space travel, were fed into the Eurovision network. Transmission of the pictures was made possible through the completion last summer of two relay points, one in Estonia and the other in Finland. From Helsinki the program was beamed to Sweden where the live picture was fed into the Eurovision network. The 2,500-mile television link between Moscow and London consisted of a combination of coaxial cables and microwave stations incorporated in the sixteen-nation Eurovision network and Intervision, the system linking the Soviet Union and its Communist neighbors. The program was a technical success, with amazing visual clarity and excellent sound quality. No line definition problems were encountered since all of the countries of Eastern Europe have adopted the 625-line standard. It is hoped that the success of this experiment will lead to a permanent link between Eurovision and Intervision nations.

Range of Coverage

The day is not far off when Eurovision will expand from its present international proportions to assume intercontinental dimensions. In July, 1958, France fed to the Eurovision network from two pick-up points on the southern coast of France a television program originating in Algiers, 500 miles across the Mediterranean. This trans-Mediterranean hookup was accomplished through the use of an airplane equipped as a radio relay station flying high above the Mediterranean between A l g i e r s and Marseilles.

The next "giant step" in Eurovision's expanded coverage would seem to be a trans-Atlantic tie-up with North America. Already, pictures experimentally have been sent and fed into the Eurovision network from the United States by means of the Cable Film Process, which means the transmission of short film sequences at slow speed over the trans-Atlantic telephone cable.

Finally, it is not unlikely that within the next few years the technique for broadcasting television programs from satellites will have been perfected. On April, 5, 1961, (ten days before the Russian spaceman) David Sarnoff, chairman of RCA, announced that the world was on the threshold of worldwide television that could reach a billion persons for one program and could serve as a closed-circuit channel for summit conferences. Sarnoff pointed out that television's first epoch was on a national scale but now it faces its second great epoch

of international viewing through the development of satellite relay transmitters with a launching scheduled for next year. In a speech at the University of Detroit, he said: "In a world where nearly half of the population is illiterate or semiliterate, no other means of mass communication could equal television's reach and impact on the human mind." At this writing, in May, 1961, the United States is experimenting with the "Twenty-four Hour" communications satellite, so named because it is designed to remain stationary just outside the earth's gravitational pull and might thereby serve as a stationary communications satellite. Officials of the National Aeronautic and Space Agency support Sarnoff's belief that satellite communications systems will be one of the early payoffs of the space program, perhaps next year. Thus, Eurovision, the most time-tested international television organization, might provide the nucleus of "Worldovision," when all the nations of the world will cooperate in the necessary re-allocation of television frequencies so that efficiency will be served but also so that nations and continents will retain freedom of choice and of action. Ultimately, perhaps, the use of space satellites will make obsolete all the earthbound gear—coaxial cable, line standard converters, microwave relays—which we now associate with such networks as Eurovision.

George Washington's home at Mount Vernon, Virginia, is one of the many attractions near Washington, D. C., which NAEB conventioneers may visit in October.

Study-Discussion Groups Aid Adult Education

A summary of the FAE's 8-year 2-million-dollar project

By **Glen Burch**

University extension specialist, University of California. This is a summary of Mr. Burch's 134-page book on the project.

The study-discussion group as a device for the promotion of adult education has had its devotees in America since the earliest days. According to C. Hartley Grattan,[1] Cotton Mather was one of the first, if not the first, to suggest the formation of discussion groups in his book *Essays to Do Good* (1710): "A proper number of persons in a neighborhood, whose hearts God hath inclined to do good, should form themselves into a society, to meet when and where they shall agree, and to consider what are the disorders that we may observe arising among us; and what may be done, either by ourselves immediately, or by others through our advice, to suppress this disorder." There is no record of how many of his readers followed this advice, but we do know of one, an industrious fellow in Philadelphia, named Benjamin Franklin, who used it in the formation of a club for mutual improvement which he called the Junto.

There is some record of discussion groups being attached to many of the early lyceums, to the mechanics' institutes and to Chautauqua—whose reading and discussion circles were popular in the last part of the nineteenth century.

Our day, too, has seen its share of experiments. There was the School of Social Studies in San Francisco in the thirties, which

[1] In American Ideas about Adult Education 1710-1951. Bureau of Publications, Teachers College, Columbia University. Classics No. 2 in Education. 1959.

pioneered in group discussion based on reading significant books. There was the National Institute of Social Relations, a post-World War II venture designed to stimulate the formation of community discussion councils throughout the country. And in the late forties the Great Books discussion movement got under way in Chicago.

The most recent, and in some ways the most ambitious, *experiment* in study discussion content and method was launched in 1951 by the Fund for Adult Education. In the following eight years more than two million dollars were spent on what came to be called the Experimental Discussion Project. Twenty-eight universities and colleges cooperated with the Fund in carrying out the experiment—either in development or testing of the programs. Several hundred educators, subject-matter specialists and discussion-group experts were involved in planning, preparing, and testing the program materials, and some 15,000 individuals scattered over two thirds of the states of the Union, participated in experimental groups using the programs.

Briefly, the purposes of the project were to prepare and test a number of programs on a variety of subjects (political affairs, international affairs, economic affairs, social affairs, and the humanities) and to use the best of these in conducting a limited experiment in "distribution" through selected institutions of higher learning. One of the major objectives was to determine the extent to which a local sponsor of such an operation could organize groups around trained lay leaders, and make it self-supporting.

PROGRAM DEVELOPMENT

A study-discussion program was defined as a specially prepared (or selected) set of materials—frequently including audio-visual aids in addition to readings—b u i l t around a specific subject, arranged in a fixed sequence of sub-topics (usually ten or more) and designed for use by groups of 15 to 25 people employing the discussion method of learning. Since these programs were designed ultimately to be produced in quantity, they were sometimes called "packaged programs."

The project was responsible for the development of some 35 different programs around 21 different topics. These included such subjects as aging, American political issues, anthropology, community development, e d u c a t i o n, the humanities, e c o n o m i c s, international relations, poetry, painting, parent education, Shakespeare, and urbanism.

Two were constructed around selected 16mm educational films. One, "World Affairs and Your Affairs," dealt with problems and peoples in selected "tension area" countries in the world. The second "Great Men and Great Issues in Our American Heritage," employed short, 20-minute biographical films of some of the country's early statesmen as points of departure for discussion of some of

the great recurring issues of democracy.

Four were built around recordings. In each instance the recordings were adapted transcripts of radio programs prepared under the auspices of the National Association of Educational Broadcasters. These included selections from the series *Ways of Mankind* I and II, *The Jeffersonian Heritage,* and *People under Communism.*[2]

In each instance the project had sets of supplementary readings (1500 to 5000 words) prepared to accompany the programs selected as well as specially prepared leader's guides.

The original half-hour *Ways* and *Heritage* recordings were used in their entirety, with the addition of introductory comments and concluding questions. The *People under Communism* programs—originally an hour in length—were cut to half-hour presentations.

The rest of the discussion programs prepared in the project were constructed chiefly around readings, with audiovisual materials of one kind or another used where appropriate. Thus a set of slides was a major component of the *Looking at Modern Painting* program, and a set of recordings of contemporary poets reading their own selected poems supplemented the readings in *Discovering Modern Poetry.*

Responsibility for the construction of any given program was usually placed with one or more subject-matter experts in the field under consideration. Thus a program on the *New Mass Media* was turned over to Gilbert Seldes for preparation; Wilma Donahue and Clark Tibbetts shared the responsibility for putting together a series on *Aging in the Modern World.* In some instances, the project made arrangements with an institution to prepare a program. Thus the Brookings Institution took full responsibility for developing both the outline and materials for the *Economic Reasoning* series.

Once a program was available in preliminary form, the materials were inexpensively duplicated and tried out with test groups, whose members were supplied with evaluation forms, and whose organizers provided extensive reports on the experience.

THE TEST CENTER PROJECT

If a program survived this experience (and many didn't) it was revised in the light of criticisms and put into published form in readiness for the second phase of the Experimental Discussion Project. This was called the Test Center Project, was inaugurated in 1954, and was primarily concerned with exploring problems related to the distribution and use of these experimental discussion programs once they were deemed acceptable.

In the first phase of the project, test groups had deliberately been

[2]These radio transcriptions were used in San Bernardino in 1953 by Eugene Johnson as the basis for one of the first experiments in radio study-discussion programing. See "The Community Education Project: A four year report." San Bernardino Valley College, 1957.

established in cooperation with a great variety of organizations and institutions: schools, colleges, churches, service clubs, youth organizations, etc. For the Test Center Project the Fund decided to limit experimentation to universities and colleges. Several factors determined this decision. Experience had shown that a majority of those attracted to study-discussion groups had at least some college education. Therefore institutions of higher learning were appropriate sponsors. Universities and colleges enjoyed a traditional association with "liberal education" in the public consciousness, and the majority of the programs could be classed under this heading. Furthermore universities and colleges were in the habit of charging fees—and one of the major purposes of this phase of the project was to determine to what extent a "center" in a university or college which devoted full time to the promotion and organization of study discussion groups could become self-supporting.

Nine institutions of higher learning were ultimately involved in the Test Center Project.[3]

Each of these was given funds (on a declining subsidy basis) for a four-year period to establish a center devoted to the promotion and organization of discussion groups using the materials developed in the project.[4]

All but one of the institutions (the University of Utah) agreed to the Fund request that a fee of not less than $10 per person ($18 for a couple) be charged to participants. Materials (books, films, recordings, etc.) were sold to them at a price based on cost plus handling charges.

The Fund also supplied institutions cooperating in the project with promotion brochures and subsidized annual institutes for the training of lay discussion-leaders. These lay leaders usually served on a volunteer basis or were paid nominal amounts designed to cover carfare and incidental expenses.

SOME FINDINGS

Anyone interested in a full summary of the results of the project will find them in my report on the venture[5] and in the three research studies on study discussion which the Fund conducted.[6]

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[3]These were the University of Arkansas, University of California, Whittier College, University of Louisville, University of Kansas City, University of Akron, Macalester College, University of Virginia, and the University of Utah.

[4]Several of these centers also used study-discussion programs developed by the American Foundation for Political Education, and the Great Books Foundation.

[5]Accent on Learning; an analytical history of the Fund for Adult Education's Experimental Discussion Project, 1951-1959. Fund for Adult Education, 1960.

[6]Abbott Kaplan, Study-Discussion in the Liberal Arts; James A. Davis, A Study of the Participants in the Great Books Programs; Richard J. Hill, A Comparative Study of the Lecture and Discussion Methods—All three published by the Fund in 1960.

First, there were learnings about the development of study-discussion programs themselves. We found that successful programs could be developed not only in subject fields in which controversy was readily uncovered (political affairs, international relations, economics) but also in the field of the humanities, the liberal arts. Two of our most successful programs were on anthropology and modern painting respectively.

We reconfirmed what others had discovered before us—that a fruitful series of discussions should be at least ten meetings; that weekly meetings of two hours each were preferred by most people.

We found that, by and large, it was better to put program development in the hands of a single individual than to let it be done by a "committee"; that it took at least three meetings for most new groups to get down to the business of thoughtful study discussion; that while readings were basic preparation materials, use of well selected audiovisual aids substantially strengthened the group learning situation.[7]

WHO PARTICIPATED?

The project provided one more bit of evidence that it is the educated who for the most part reach out for more education. A considerable majority of all participants in the group had some college education and fifty-four per cent were college graduates. Women outnumbered men by a ratio of six to four. More than fifty per cent were under forty years of age, in the upper economic brackets, and had lived in their respective communities for some time. They read at a level above the average, were active in community affairs; saw fewer movies and TV shows than the average; frequently enrolled in discussion groups as couples or with friends. Men who enrolled were in managerial and professional occupations for the most part; women were "housewives."

Why did people join discussion groups? The reasons were multiple. "Interested in hearing other people's ideas." "I had little chance in my engineering training to get any contact with the humanities." ". . . wanted to learn something about the subject." ". . . wanted to do something that would keep my mind alive."

Practically all of the discussion leaders were "laymen"— that is, they were not subject-matter experts. They had an interest in, and some knowledge of the subjects under discussion, and were given some training in study-discussion leadership. It was found that intensive week-end "leadership development institutes" constituted the best device for this purpose.

In the large university-sponsored programs, like the one conducted

[7]The principal reason why the project tended to employ fewer and fewer audio-visual aids in later programs was simply cost—cost of preparation and of distribution. In a project that in its later phase was trying to find out whether programs could be self-supporting, these factors simply could not be ignored.

at the University of California (where more than 6,000 adults were involved) the program director was assisted by part-time coordinators, who helped find meeting places, get out announcements, recruit and train leaders.

Most of the groups organized through the centers met in private homes. This prompted some of the centers to use the phrase "living room learning."

What did participants get out of the experience? An analysis of the views of discussion leaders, observers, and discussion-group participants themselves shows: greater awareness of one's own knowledge (or lack of it); increase in capacity to articulate it effectively; some understanding of how other people think and awareness of the possibility that one can respect people while differing with their views; some increase in knowledge and information; increased motivation to learn; new friendships with those sharing intellectual interests; increased awareness of events and readings related to subject under discussion; and sometimes, an increased interest in community affairs.

On one of the major objectives of the Test Center Project, definite and conclusive findings corroborated subjective judgments of many adult educators: an institution which undertakes to sponsor any considerable program of study-discussion groups must be prepared to provide some subsidization. Although the University of California at Los Angeles was able to show nearly seventy-five per cent self-support in one year, this was considerably more than any other center was able to produce. Whittier College in its last year of operation was able to draw forty per cent of its expenses from fees.

Perhaps the major achievement of this extensive, ambitious venture in adult education was that it helped uncover the great interest in serious liberal adult education through study and discussion that lies latent today in so many communities, and pointed the way toward more effective liberal adult education through group discussion.

Since many of the experimental program's printed materials have now been taken over by commercial publishers, and the work of promoting the programs themselves transferred to the American Foundation for Continuing Education in Chicago, its effects may be expected to endure for some time.

Are "Better" Programs Shown Only During Non-Prime Time?

A tv inventory in Los Angeles says not

By **James A. Brown, S. J.**

Currently a Ph.D. candidate in telecommunications at the University of Southern California, he has taught radio-TV at the University of Detroit. He was a producer-director for ETV Station WTVS, Detroit, and has produced radio programs for various educational FM stations.

In May of 1960 this writer studied the television programing service available in the Los Angeles area, to explore the complaint that higher quality programs are broadcast during the "inaccessible" viewing hours of morning and early afternoon while the stereotype Western, crime, and quiz-panel programs fill the evening hours when viewing audiences are largest.

Criteria were established for a quantitative measurement of the programs broadcast in Los Angeles by the seven commercial TV stations during the sample week of Saturday, April 30, through Friday, May 6. These programs were then weighted relative to their time-of-day placement in the broadcast schedule. Local station rate cards and commercial rating research reports indicated that the normal broadcast day might be divided into four periods, each segment reaching the following approximate proportion of all TV homes in the area: 50%-70% watching TV, 35%-50%, 20%-35%, 0%-20%. Since the percentages of homes using television during these periods represent, respectively, about 60%, 45%, 30%, and 15% of the total potential audience in the area, this 4:3:2:1 relationship of the four periods (labeled "D," "C," "B," and "A") provided relative "weights" to be applied to each quarter-hour of programing

broadcast during the respective periods.

The accompanying table supplies the statistical data on the number of quarter-hours devoted to each type of program "absolutely"— that is, without any quantitative interpretation of the "audience impact" value

DISTRIBUTION OF TELEVISION PROGRAM CONTENT
ACCORDING TO PROGRAM TYPES:
ABSOLUTE AND WEIGHTED TOTALS AND PERCENTAGES FOR ALL TIME PERIODS

Program Categories	Quarter-hour Program Units Absolute	%*	Weighted	%*
News Reports	157	4.7	373	5.6
Special Events	23	0.7	50	0.8
Public Issues	45.5	1.3	121.5	1.8
Public Institutional	44.5	1.3	63	1.0
General Information (a)	198.5	6.0	349.5	5.3
Religion	54.5	1.6	63	1.0
Drama (total)	1769.5	53.5	3575	54.0
Domestic (b)	58	1.7	72	1.1
Crime/Action/Adventure	608.5	18.4	1371	20.7
Western	270	8.1	564	8.5
Comedy	360	10.9	704	10.7
"Classics"	80	2.4	168	2.5
Other (c)	393	11.9	696	10.5
Music	103	3.1	219	3.3
Variety-Comedy	87	2.6	207	3.1
Variety-Music	87	2.6	183	2.8
Personalities	88	2.6	148	2.2
Quiz, Games, Contests	119	3.6	170	2.6
Sports News, Interviews	37.5	1.1	117	1.3
Sports Events Coverage	85	2.5	294	4.4
Domestic (d)	47	1.4	71	1.1
Children's Programs (total)	224	6.7	393	5.9
Information-Instruction	23	0.7	23	0.3
Pre-school Entertainment	31	0.9	31	0.5
Other, including Cartoons	170	5.1	339	5.1
Miscellaneous	137	4.0	213	3.2
TOTALS	3307.	99.3	6610	99.9

*All percentages, including those of sub-categories, indicate proportions of total week's programing which is 100%.

(a) Includes Travelogue, Talk, Education

(b) Daytime Serials

(c) Including Serious Drama

(d) Cooking, Gardening, etc.

of that number of quarter-hours. In addition, those three time segments ("A," "B," "C") which are multiples of the base segment ("D") are also computed according to the 4:3:2:1 weighted scale proportioned to the size of audience available to programs broadcast in those hours, and the total weighted quarter-hour units are tabulated for each program category. All tabulated statistics—including subheadings under "Drama" and "Children's Programs"—are computed as percentages of the total week's programing, which is 100%.

Data gathered for the sample week indicated that more than one-half of all television time was devoted to some form of dramatic presentation. Under the drama category, crime-action-adventure types (including outdoor and exploration programs as well as those of more violent content) occupied the most TV time. Surprisingly, perhaps, Western drama consumed only 8.1% of all television time.

Next to drama, children's programing received the second largest proportion of broadcast time—but it was a long drop from first to second place: from drama's 53.5% to the 6.7% of time devoted to children's programing.

Least time in Los Angeles TV broadcasting was given to religion (1.6%) and domestic programs of gardening, cooking, health exercises, and the like (1.4%).

About 4.0% of time studied in this sample week was not classifiable within existing categories or had not yet been announced by the broadcast stations.

One of the questions raised at the outset of this study was whether the time of broadcast might not make a significant difference in the audience influence of certain prevalent types of programing. The absolute statistics quoted above have already indicated that "certain prevalent types of programing" (presumably critics refer to Westerns and crime-violence programs) were not so prevalent as some people imagined. It may be granted that certain Westerns occupied prime-time hours and thereby reached approximately four times as many people (potentially) as did programs broadcast during "D" time periods. But by the very same statistical logic it becomes apparent that non-Western types broadcast during prime time likewise had a far greater reach and influence or "audience impact" than when broadcast during "D" periods—thus counterbalancing the greater impact of stereotype programs of lesser quality. In a word, when *all* program types were weighted according to the 1:2:3:4 ("D," "C," "B," "A") scale, the comparative weights tended to neutralize one another, and no significant difference was introduced into the program categories' percentage-of-total-time figures. A comparison of the percentages in the *absolute* tabulations with the final percentages in the *weighted* tabulations clearly indicated that all the program categories occupied the same relative percentages of total broadcast time. From this it was

evident that the complaint about undue proportions of stereotype programing in prime time and largest-audience hours was not entirely valid.

When compared with earlier studies by Dallas Smythe for the NAEB (Los Angeles, 1951; Chicago, 1951; New York, 1951, 1952, 1954; and Canada, 1956), these data indicate a surprising consistency in program content broadcast during the past ten years of television.

CONCLUSIONS AND IMPLICATIONS

(For Los Angeles and, by extension, for multi-station metropolitan areas):

1. The various categories of programs are represented in most of the broadcast time-periods throughout the week. Almost every category is represented in the time computations for "A," "B," "C," and "D" time-periods. This implies that stations do provide a reasonably good service of programing, designed to satisfy most of the people most of the time —not necessarily at the same time, but through the many periods of the broadcast day. Broadcasters normally try to please the many minority audiences by catering to all tastes and interests over any extended period of broadcast time.

2. The criticized format programs, particularly Westerns, do not occupy as large a percentage of the total time on the television channels as critics complain. Possibly the viewers of Westerns actively seek out such programs whenever they are scheduled in the broadcast day. Complaints against this type of program are perhaps voiced by the more vocal critics whose very complaining renders even the better Westerns odious by association with the repetitious criticism.

3. Data presented in the multi-city studies indicate that current trends in broadcasting (1960) are not essentially different from program scheduling practices of previous years. The number of Westerns has not increased considerably; quiz and contest programs have decreased in number. Sports and domestic programs (cooking, gardening, etc.) have decreased considerably over a ten-year period. Music programs fluctuate; their number through the years gives no evidence of a particular trend one way or the other. Data indicate that there are now far more dramatic programs on the air, but the current high percentage of broadcast time devoted to drama includes motion picture feature films (many released to TV only within the past five years); thus the greater percentage does not necessarily indicate that there are more dramatic television programs, but only that total dramatic material on television — whether television-produced or on motion picture film—is a larger portion of programing than in former years. It is evident that certain categories of programs are affected to some extent by favorable or adverse circumstances, as in the demise of the quiz format (due to Congressional investigations) and the "purely television" dramatic program (audience apathy coupled with high production costs), or in the popularity of Westerns, documentaries, and educational programs presented over commercial stations (audience interest and acceptance

coupled with relatively low production costs). Secondly, perhaps the audience of critics have become progressively more sophisticated and demanding, jaded with what once pleased them on TV while at the same time preoccupied with the ills and evils of the world around them, and so they complain without knowing the true cause of their complaints.

4. Format or stereotype programs are scattered through the various hours of the broadcast day; they are not centered exclusively during prime viewing hours. Similarly, valuable "quality programs" may be found in good as well as in poor viewing hours. This indicates that broadcasters are rendering a reasonably diversified service in the "public interest, convenience, and necessity." Further, the weighting of programs indicates that the impact (or audience reaching power) of certain types of inferior programs is *not* far greater than the impact of other superior programs. The comparison of absolute and weighted figures has clearly demonstrated that the over-all audience impact of "D" and "A" time-periods and of "C" and "B" time-periods tend to neutralize one another, so that the net effect of all categories of programs is proportionately the same whether their percentages are considered absolutely or according to relative weight. Since all the various types of TV programs are available to potential viewers throughout the periods of the broadcast day, it seems proper to demand that those in the audience exercise a positive critical faculty by taking the trouble to learn when desirable programs are being broadcast, and by selecting the specific programs which they consider more valuable or rewarding or legitimately entertaining.

* * *

Further implications may be sketched briefly. Since broadcasters do not seem entirely remiss in their obligations to the public (the data in this study have supported such a conclusion), the audience must exercise some creative initiative in discovering and supporting the better programs already available to them. Wilbur Schramm has suggested that the present audience reflect on its own responsibility in making use of the mass medium of television; with specific reference to youngsters he says, "I suggest that you do not think in terms of what television does to children, but rather, *what do children do with television?*" Edgar Dale has pointed out that good taste comes from tasting good things. There are now good things on the television channels, and these good things are scheduled at least occasionally at the more desirable hours. There will be increasingly more good things only when the audience demonstrates its desire for them by choosing to watch the higher quality programs now available. Franklin Dunham's wish is partially fulfilled: Broadcasters must give the public what it wants, and also something "of what it *would* want if it only knew about it!" It is the function of the teacher and educator (in the classroom and through educational work in radio and TV)

to call the attention of students and listener-viewers to the fine TV programs already on the air. This will acquaint maturing young adults with quality material which will help develop their faculty of appreciating, of constructive and positive critical appraisal.

The communication process—in television no less than in the other media—involves a dual responsibility. It has been the purpose of this research report to investigate in a quantitative manner the statistical implementation of one part of this responsibility, that of the *sender,* the broadcaster. It remains to be seen how the other part of this responsibility will be carried out by the *receiver,* the television audience.

The Library of Congress, Washington, D. C., is one of the well-known buildings and sights which those attending the NAEB convention may see and visit. Convention dates: October 22-26, 1961.

Panacea for TV

Students suggest practical improvements

By **Robert L. Hilliard**

Director of radio and member of the graduate faculty, University of North Carolina. He is chairman of the television project of the American Educational Theatre Association.

We elder wise men and women —and in this era that includes virtually anybody over thirty years of age who takes the time between dawn and the commuter train, or between dusk and the television set, to say a few words about almost anything—have been prone to self-righteous complacency recently by frequent criticism of two opportune targets. One, most recently a wide-open target, is the standards and practices of the television industry. The other, a longer-standing prey, has been the standards and attitudes of youth. Sometimes we even combine the two and take as our theme the television habits of youth. Of course, we adults never waste our time looking at the boring repetitiousness of the western or the dull mediocrity of the private-eye show, nor did we get excited over the anti-intellectualism of most of the quiz shows.

"Look," we say, "at the kinds of things going on in television. Look at the kinds of things our teenagers are watching on television." We choose to forget that there are few teenagers, if any, who control the advertising agencies or the television stations, or who have our adult potential to influence those groups which determine what is done in television or presented on any given television program. Perhaps we ought to say: "Look at the kind of programing we adults have been permitting on television." Perhaps many or most of us have not even thought seriously about the standards of television programing—outside of a few hypocritical comments about integrity which we directed only

toward television quiz shows. Perhaps we do not even really care what comes over each individual television set, a mechanical contrivance which, on the average, is watched more than forty-two hours a week. That's right. The average television set is on more hours per week than the average person spends doing anything else except, maybe, sleeping. And judging from the late and the late, late show addicts we know, television may even beat out sleeping. Television has a greater potential than any other area of modern civilization to directly affect the thoughts and behavior of our children, and—let us not forget—of ourselves.

Those of us who work closely with youth, especially on the college level, frequently wonder whether it is us adults or the teenagers who have set up the wiser and more adult standards for television programing and practices.

* * *

In recent years at an Eastern college where I taught a course entitled "Introduction to Television," I included among the assignments one in which my students must evaluate seriously the programing of television. The students analyzed three aspects of broadcasting: advertising, entertainment, and public service. The concept invariably put forward was not one of acceptance and uncritical satisfaction, but one in which the belief was reiterated that television can and should move more toward quality than quantity, that television has a responsibility to the public to re-educate standards of taste, that programs should be judged on the basis of content and form and not on the basis of popularity, and that television has an important obligation to public service. It is not the advertiser whom the students most often held responsible for the present state of unsatisfactory television programing, but the networks and stations—which, after all, control the actual means of communication. Let us examine some of the suggestions of these students. Perhaps the panacea for television does not really lie (unacceptable thought though this may be) in the mumbled inactivity of us elder wise men and women.

ADVERTISING

Excessive commercial time. Although the television code of the National Association of Broadcasters (NAB) limits the time for advertising messages to six minutes for the prime evening class AA and A (7:30 to 10:30) time and seven minutes for all other times for the 60-minute show; and three minutes and four minutes and fifteen seconds, respectively, for the 30-minute show, my students, having clocked a number of shows, found that sponsors and stations too frequently exceeded those times. Various techniques were used, primarily the presentation of the advertiser's name or product in opening and closing continuity and in transitions between program segments,

n addition to the regular commer- ial messages.Some programs, par- icularly those with a large number of participating advertisers (time he commercials on the late movies nd personality shows sometime!), ar exceed the suggested time imits. The NAB has no enforce- nent powers, but is a voluntary rganization which is subscribed o, unfortunately, mainly in word nd not in deed. Adherence to NAB time suggestions should be nforced, the students said, pref- rably by a body which could arry enforcement powers, such as he Federal Communications Com- nission. The number of commer- ials seen in any given time period hould be similarly limited. How many times have you just begun to get interested in the conflict of a dramatic program, or even of an old movie, when the action is abruptly broken for a commercial nsertion, such insertions some- imes seeming to occur in unbe- ievably rapid succession? Inasmuch as the stations would not likely (as evidenced by current practice) re- luce their own income from com- nercials, the enforcement powers hould be given to an outside or- ganization. Another student sug- estion was that the commercial reaks be oriented toward the con- ent of the program and not be per- nitted to interfere with the con- inuity of the program. The quiz r audience participation show, for xample, would more logically lend tself to a greater number of short ommercials than would the drama. Some dramatic shows and special rograms should have no commercials except at the beginning and end.

Perhaps one solution, it was suggested, would be to adopt the policy of the commercial television system in England, where the sponsor may not buy an entire show, but buys only a spot, and the commercial is inserted by the station at a time when it will not interfere with what, in England, anyway, is the more important item: the program itself. This approach would not only eliminate unduly long, too frequent, and inopportune commercials, but would eliminate the American practice of dropping g o o d, worthwhile shows (such as Sid Caesar, Philco Playhouse, Playhouse 90, Voice of Firestone, and many more fine television stalwarts of our recent past) because of the lack of a sponsor or the backing out of the network.

Quality of commercials. Our advertisers have recently begun to learn that imaginative, entertaining commercials can sell products, too. Sponsors may raise their own prestige and even sell more of whatever they're selling if they identify themselves with the public service message or the institutional approach on occasion, rather than with a hackneyed product constantly. A greater variety of commercial message types would not only be a boon to the viewer, who sometimes loses track of which product cleans faster and what product is recommended by how many doctors, but might be a boon to the

sponsor, too, by achieving more retentive identification of the advertising message. Avoidance of constant repetition of the same commercial, the students said, might also serve the advertiser through greater amiability toward his product by a viewer who otherwise may have had his boredom develop into downright antagonism.

Fraudulent or misleading advertising. Although the federal and state governments have machinery which deals with false commercial claims, it was believed that the machinery works with extreme slowness and sometimes, it seems, with shut eyes. My students said the laws should be strengthened to prevent misinformation, subtle distortion of information, and downright bilking that is sometimes attributed to television commercials.

It must be noted that the students were not so naive as not to know who pays the bills. They are aware that television, as it now functions in the United States, is dependent on the advertiser. The ideal solution would be to adopt the British commercial system. Barring that, however, what they call for is quality opposed to quantity, both in purpose and in means. Many, if not most, performers decry the importance of the "rating" system in television. These systems measure, with greater and occasionally much lesser degrees of accuracy, the numbers of people who watch any given television program. This is quantity measurement. These rating systems do not measure whether the people who watch are the kinds of people who are affected by the particular advertising message, whether they are those who have the inclination or means to purchase the particular product or, indeed, whether they do purchase the product. The measurement of the effect of the program and of the commercial, and the direction of the program and the commercial toward the quality buyer and not to an unidentified mass audience would indicate a growing-up process for television.

Perhaps the whole approach to television advertising may be summed up by indicating the students' belief that the medium should not treat the commercial as being more important than the program, although it must be admitted that some commercials are frequently better than the programs on which they are found.

ENTERTAINMENT

Standards and tastes. The audience likes what it gets! That's a terrible thing to say, isn't it? After all, don't we have any taste discrimination at all? Are television viewers such dolts that they will sit before a television set and accept whatever is put before them until they are so saturated that they must hurriedly regurgitate so that they can be surfeited with something different? Well, aren't we? Didn't we put up with quiz shows until even the legal arm of the government couldn't stand them any longer? Aren't we allowing one-fourth of all evening pro-

graming to be devoted to westerns? Do you think we will really not accept the continued growth of private-eye-type shows, which may soon equal or surpass the western in programing scheduling?

The students believed that television stations have a responsiblility to the public, inasmuch as the stations are operating, for free, on airwaves which, according to a key concept of the Communications Act of 1934, belong to the people. It was suggested that the television networks and stations should accept the responsibility for raising the audience's taste, not lowering it. As one student wrote, "It is not fair to make the public think that everything on television is good." Television should not imitate, another student wrote, but initiate; it should bring to the public quality programs so that the public will be "allowed to associate culture with the more popular forms of entertainment." Television, it was believed, should be not just for lazy people, but should stimulate people, should give them exciting and entertaining emotional and intellectual experiences, and should not let them be dulled into drowsiness as a matter of consistent course night after night. It was suggested that if television applied the same amount of pressure to selling and keeping on the air such things as opera, good plays, ballet, and symphony as it does for other entertainment forms, then the higher quality of programing could become commercially successful after a period of time. If the public had more quality shows, it might soon learn to accept them as the standard and would force the superficial forms into their proper places of simple-minded diversion, rather than letting them serve (as we, the public, let them now) as criteria for standards of real entertainment.

More variety in programing. One of the solutions the students presented for raising the level of entertainment was that program types now in existence might be varied. If the industry aimed at a bit higher than the twelve-year-old mental level, and if adults of the viewing audience protested against being treated like (and stopped orienting their viewing habits as if they were) not-too-bright twelve-year-olds, perhaps there would be fewer western and private-eye shows (in this present phase of TV) and more programs exploring the traditionally most effective areas of most effective entertainment. The students did not propose to make America a nation of opera lovers and ballet aficionados, although it might be a great patriotic and humanitarian service to permit more people to get the great excitement and self-satisfaction that they are now missing because they have not been sufficiently exposed to the really stimulating forms of entertainment. On a very simple level, plays could have more content, comedy could have more stature, and westerns might even be made believable or even historically accurate. In recent years the public has been treated to some programs, among them some "spectaculars," which have been aimed

at more than a juvenile level and which have not been insulting to the intelligence. The students would welcome more programs of this kind. They suggested that, for a start, noncommercial time be set aside for the testing of new program types, new talent, and for research into the degree to which the public tastes can be affected in a positive, rather than in a negative manner.

Personnel. The people in the networks, advertising agencies, packaging organizations, and independent stations who create, process, and produce the programs we see on television are, by and large, pretty good businessmen. Unfortunately, in many instances, that's all they are. Television, the students said, needs people who are creative in positions of creativity, and people who are experienced in the arts of production in positions of production—and people who are not only, or perhaps not at all, businessmen. The bank president would not let the successful Broadway playwright or actor, rich and constant depositor though he might be, run the bank; and neither should the bank president, patron of the arts though he might be, be permitted to decide on the artistic merits and production aspects of the Broadway play. The same applies to television.

Standards of criticism. The rating systems in no way determine the entertainment values of a production. Objective criticism should be substituted for popularity ratings as criteria for keeping or improving programs on the air. Perhaps there is no real solution to this problem, but the students asked if it would be too utopian (and of course it is, in terms of present industry practices) for the networks and advertising agencies to set up a board of critics (gleaned not only from the most respected creative people in the profession, but from the newspaper critics and from the rolls of educators) which would select the finest programs in various categories and submit them to the networks as those to be offered for public presentation. This approach might not only result in entertainment of a generally high quality, but, if the networks cooperated, would prevent the deadening domination of one program type.

Broadcasting hours. The arbitrary reduction of broadcasting hours by the Federal Communications Commission, it was suggested, might result in an elimination of the poorer programs and in a retention of the better shows. If the stations did not have to fill so many hours a day, some students indicated, it is possible that many of the mediocre programs would be eliminated. Other students indicated that this is the same argument presented at times by proponents of subscription television. The drawback in relation to subscription television is the same that applies to commercial television. The program that the station and the sponsor believe will draw the greatest audience will be

that which is presented. This would be even more true in pay TV, unless non-repealable codes were effected to govern the specific forms of programs to be presented (an impossible provision). Why present a ballet which would attract five million viewers at a dollar apiece over pay TV, when perhaps thirty million viewers will pay fifty cents apiece or twenty-five cents apiece to see a certain comedian throw pies into a certain comedienne's face?

The students pointed out that the most important proposal that may be made in relation to scheduling is one that has been suggested time and time again by the more responsible newspaper writers and critics as well as by just plain viewers: Put some of the good programs now on the air (and there are many, if one is willing to employ two or three television sets at one time, all on a Sunday afternoon) at prime evening time during the rest of the week.

PUBLIC SERVICE

Public service is construed here as the responsibility of the networks to serve the public and, in a larger sense, to serve the country. Nations with guns have not always survived, but nations without a developing culture, without a solidifying body of knowledge and art on a high level, without an informed and intelligent public, have always perished. Inasmuch as television is the medium which has the greatest potential effect on the greatest number of people, the industry should not be permitted to shirk its responsibilities of service to the nation.

Broadcasting schedules. If you take all of the public service programs that are broadcast, usually bunched up, opposite each other on Sunday morning and afternoon, and lay them side to side and end to end they may very likely stretch as far around the equator as any analogy. For all the good the viewer gets out of these programs, most of them may as well be stretched around the equator. We just don't get to see as many of them as we should or would like to. Not only does the competitive scheduling automatically eliminate many good programs, but Sunday is not the time that most people wish to spend glued to the television set. The students believed that the public should be served and informed on a seven-day-a-week basis. The students wondered if it is too much to ask every station to present a public service program at least once each evening.

Jack Gould's statements in *The New York Times* that we may have to revise our traditional criticism that the sponsor is to blame has been noted by the students. Firestone wished to continue its twenty-year-old "Firestone Hour" on the American Broadcasting Company's television network in prime evening time, even though the sponsor knew that his program would reach fewer people. It was the network that refused, afraid that the smaller number of viewers would endanger the ratings (there's

that word again that makes frightened men even more frightened) of adjacent programs. A suggested solution to the networks' avoidance of public service responsibilities in prime evening time would have the Federal Communications Commission enforce the provision under which licenses to stations are issued only when the "public interest, convenience, or necessity" are served. According to some students, the FCC should set up a minimum number of hours and times for public service broadcasts.

Less bias and censorship. Without going into the virtually endless and often ridiculous and unbelievable areas of censorship of ideas and opinions and facts that enslave the television industry today (at least a full article would be required to even begin such a discussion), suffice it to say that the students stated that the public would be better served if there were less bias and slanting in news and discussion programs and if there were a presentation of a greater variety of viewpoints on controversial issues. (The students have found some good as well as bad points in the FCC's highly controversial equal-time provision.) It has been said that some news programs express the viewpoint of the station (the same way newspapers do) and that news items are sometimes suppressed if they in any way will result in an unfavorable sponsor identification. The students suggested that discussions and press interviews should be more "honest," with a greater variety of opinions and fewer restrictions on the subject matter to be discussed. Instead of sometimes restricting the discussion of controversial material to people who are known for "safe" views, controversial material should be discussed by people who are experts in their field. For example, how many times have you seen a television discussion dealing with communism in America in which a prominent member of the Communist Party of America was a panelist? The students believed that the networks are afraid to present the real problems of the world, and that from 7:30 to 10:30 p. m. on weekdays they, the networks, somehow think it their duty to hide the American public from the important facts of life.

Increased variety of public service programs. Although some good public service shows are now being produced, the students found a conformity of type. When one discussion show becomes comparatively successful, then several similar shows follow; when a particular interview format receives acclaim, then a number of interview shows with a comparable format are introduced. The students want programs which present a greater variety of issues and aspects of society that are important to the viewer. They suggested that immediate problems, such as road safety and public health, should be explored. Programs dealing with teenage problems, such as dating, hobbies, and the teenager's place in the world, should be developed. More programs are needed, they

say, which are devoted to democratic ideals, such as the brotherhood of man. Television, as a medium of communication, can contribute greatly to man's understanding of his fellow man, on the local and national levels through programs exploring the contributions and needs of the great diversity of ethnic, religious, social, political, and other groups that comprise the citizenry of the United States; and on the international level by clarifying the cultures and needs of other peoples in order to smooth the path for world understanding. Public service "spectaculars," such as "See It Now," should be increased, not thrown off the air, especially in the critical fields of education, science, and government. The increase in public service broadcasting should not, the students said, be limited to documentaries or programs complete in themselves. All programs on the air should, from time to time, accept the responsibility of enlightening the American public.

On-the-spot coverage, news and politics. One of the potentially great contributions of TV to the field of communications is its ability to bring into the home an event of importance even as that event occurs. Unfortunately, the industry has been reluctant to break away from rigid schedule commitments (and sponsor fees), and although there has been frequent excellent coverage of conventions and sports events, there has been insufficient coverage of news as it is being made, such as a critical United Nations matter, an important stockholders meeting, the outbreak of violence in a strike situation, an unexpected development in a desegregation struggle, and similar events. Television, with its far-flung networks and mobile facilities, the students said, should maintain more flexible schedules and should not hesitate to remove a soap or horse opera from the air for an on-the-spot public service broadcast.

The students have found that news broadcasts are sometimes edited with (perhaps not intentionally, but nevertheless effectively) a slanting of the news. Part of this bias might be eliminated if the FCC required a certain number of news broadcasts at certain times of the day and permitted none of them to be sponsored. The removal of commercials could also result in a five-minute news broadcast containing close to five minutes of news, instead of what now sometimes seems less than half that amount. The students believed that not only should news broadcasts be sustaining, but that it should become a practice to interrupt any program to announce any important news, or, preferably, to switch the viewer directly to the scene of the event as soon as a mobile unit can get there. Other suggestions are that there should be more political broadcasts, preferably presenting many viewpoints, with as much honest controversy as the participants can be persuaded to generate. In conjunction with this, television should make an effort to familiarize the public with the work of

various elected executives and legislators, with frequent coverage of the activities (and sessions, if legislatures and Congress would permit) of city, state, and national assemblies.

Direct education. There are forty-three educational television stations operating in this country today, stations with no commercial sponsorship whatsoever, which are doing heroic jobs in raising the educational level and cultural standards of those within their range who choose to watch their programs. However, there are many sections of the country including, amazingly enough, the largest in the nation, the New York metropolitan area, which do not have educational television stations, and which receive educational programs only as left-over drops from cups that runneth over with commercial shows. The students stated that commercial stations, especially those in areas where no educational stations exist, should be required to devote a certain portion of their air time to programs of educational presentations. One suggested solution is the establishment by Congress and the FCC of a nationwide educational television network, operating on the regular VHF channel frequencies, which could openly compete with the three commercial networks and offer viewers in every city some alternative to three western or three private-eye shows or combinations and variations thereof in a given time segment.

Public service is a sore spot in network programing. The executive personnel, by and large, on the one hand are aware of their responsibility and would like to fulfill their duty to the public, but on the other hand they are too closely tied to the concept of business profit as opposed to service to the public. For some, it is a bitter pill, and possibly accounts for the large sale of tranquilizers in the vicinities of Madison Avenue and Vine Street. As Edward R. Murrow stated, what television needs is "itching pills" instead of "tranquilizers."

* * *

As a teacher I am pleased with the thinking of my students, and not only because of admitted self-satisfaction in seeing the development in the hoped-for direction of the seeds which had been planted. I am pleased because, despite the word "utopian" that is frequently applied with some condescension to material such as that presented in this article, the person who has thought and has seen his thoughts reach fulfillment knows that an ideal is the most practical possession a person can have. He knows that without the ideals of a clearly thought-out purpose and ethically valid means, all action, no matter how seemingly successful on the surface, goes for nought and leaves the person unfulfilled. These students have indicated their practicality because they have not hedged and they have not wasted their time with fawning apologies. They have chosen the areas of television that need remedy and they have provided prescriptions.

In no way is it to be assumed that they—or I— believe that television is some evil monster. If that were so, then my students would have been taught to destroy the evil and create in its place something new that could contribute to the progress of mankind. Television is not a monster. Television, in its potential and in some of its accomplishments, is a miracle. But, as Gilbert Seldes wrote in the *New Republic* as far back as 1931, it is a "miracle made for money." He warned that the commercialization of television is a great danger, for "each new form of entertainment drains off the cheap and accidental elements of its predecessors," and that television will become as bad, or worse, than the most mediocre aspects of radio. This is what the youth, whose ideas you have seen presented above, have perceived, analyzed, and attempted to find solutions to.

I wonder what solutions we elder wise men and women have developed? I propose a test: How many of you can count on one finger or more the number of letters you have written thus far this year to sponsors and stations, criticizing programs of which you disapprove, praising programs you like, and requesting policies and programs you believe are necessary to raise the standards of advertising, entertainment, and public service in television broadcasting?

An Apology—

In the May-June *Journal*, the wrong description was given for Mr. Garry Simpson, author of the article "How to Choose a TV Teacher," on page 25. Here is the way the item should have read:

By **Garry Simpson**

Currently producer-director with the New York State Regents ETV Project, he has spent fifteen years in TV. For NBC, he produced and directed many public affairs telecasts, as well as The Armstrong Circle Theatre, Wide Wide World, The Jimmy Durante Show, *and others.*

Projects and Products

a column by Philip Lewis

Director, Bureau of Instruction Materials
Board of Education, Chicago

A New Concept In Soldering Irons

The new Imperial soldering iron features complete interchangeability of parts from cord sets to tips (Figure 1). The components, which can be purchased separately include: 25, 30 and 40 watt heat cartridges; three pastel-color Perma-Cool handles; three types of color-keyed cord sets, including both 3-wire and 2-wire assemblies.

A total of 42 Mini-Tip interchangeable, thread-on soldering tips are available in ironclad 24-karat-gold plated Armco iron and tellurium copper to provide complete versatility for every soldering job. Because of the unique heat cartridge design, maximum tip temperatures with surprising heat recovery are now obtainable. In addition, the handle is the coolest designed for production line use. A demonstration of this feature was most convincing. The iron had been on continuously for a number of hours and was still comfortable to handle and use.

For further information, write Ungar Electric Tools, Electronic Division of Eldon Industries Inc., 1475 E. El Segundo Blvd., Hawthorne, California.

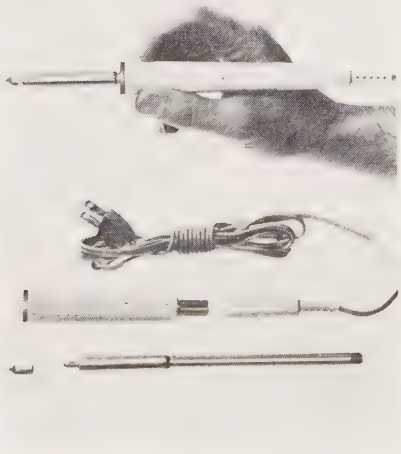

Figure 1

Videotape Recorders Especially For Closed Circuit

Until the advent of these new products, most schools and institutions could not afford the broadcast-type recorders on the market. Recently the Ampex Video Products Company announced the availability of the VR-8000 recorder at a price of $20,400.00 for the basic unit, plus additional cost for

Figure 2

pertinent accessories (Figure 2). This is an appreciable reduction when compared to the broadcast model costing almost three times as much. In addition, the tape speed is 7½ inches per second, thus doubling the recording time on the tape reels, for exceptional economy.

A single-head, helical scan approach is used, and tapes made on other VR-8000 machines are usable on any similar units. The characteristics are different from those employed for broadcast purposes, [see May-June *NAEB Journal*, p. 58], but the quality is certainly adequate for all closed-circuit applications. Mr. Robert A. Miner, Manager, New Market Development, Ampex Professional Products Company, Box 3000, Redwood City, California, will supply technical specifications and detailed price lists.

The Radio Corporation of America has announced an extension of their line of TV Tape Recorders in addition to their broadcast models. The new TR-11 is designed for closed-circuit use but is compatible to employ tapes recorded on the broadcast type units for complete interchangeability. This model is priced at $27,500.00 and permits the utilization of available videotapes from many commerical sources.

A new product, the MR-700 is scheduled for marketing by late

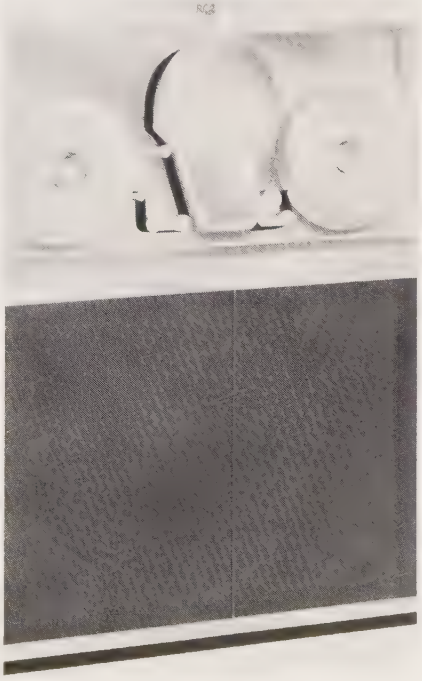

Figure 3

1962 or sooner and is designed for closed-circuit applications but with non-compatible specifications with broadcast units (Figure 3). This model is planned to sell at $17,500.00 and employs a ten-inch slant-head track with a tape pull at 7½ inches per second. The device will accommodate a standard 12½-inch NAB reel. Additional details are available from Mr. Louie L. Lewis, Administrator, Educational TV Planning, Radio Corporation of America, Camden 2, New Jersey.

Organizations interested in establishing coaxial cable interconnections for closed-circuit television systems on a more economical basis should investigate the possibilities of the G-Line approach. This technique may well be regarded as a logical development of the coaxial cable.

In principle, a single conductor

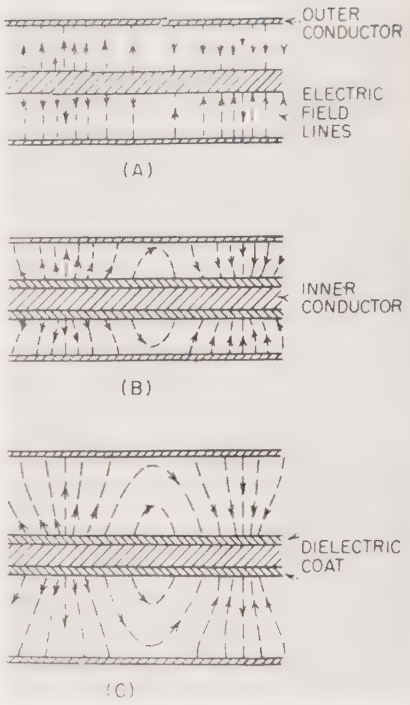

Figure 4

G-Line, A New Way Of Transmitting Microwaves For Point-to-Point Communications

would normally radiate the energy it is carrying at high frequencies. By coating the conductor with a thin low-loss dielectric layer, the

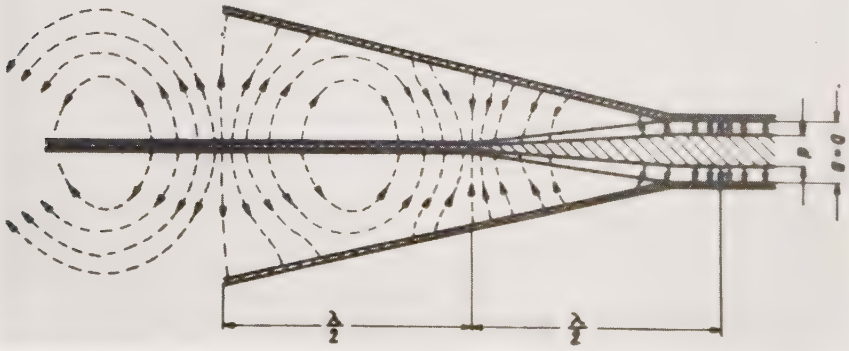

Figure 5

Figure 6

field energy becomes concentrated within an invisible coaxial cylinder of relatively small radius (Figure 4). This results in the possibility of employing an inexpensive conductor instead of the conventional coaxial cable.

It is necessary to excite the G-Line with a cone-shaped wave launcher (Figure 5), after which the signals continue on the way guided by the conductor and confined in field size by the insulating coating.

Figure 6 illustrates the system deriving the signal from an antenna, but this source can be replaced by a camera for CCTV purposes. Figure 7 provides a close-up of the launching horn connected to an antenna, and Figure 8 shows a receiving horn connected to a repeater from where it is fed into another launching horn for long-

Figure 7

Figure 8

distance relay transmission.

The support of the G-Line is unconventional but simple. In practice at Fort Monmouth, New Jersey, and at Helena, Montana, the wire is suspended on nylon strings, arranged as V-shaped loops (Figure 9). This method proved both simple and stable. To reduce loss, a 90-degree bend was divided in a trolley-like fashion into several smaller bends, all supported on the same pole.

The low loss of this system (only 1/6th of that of the regular 60-ohm cable) requires much less reamplification for long runs and results in low installation and maintenance costs. Dr. Theodore Hafner, Surface Conduction, Inc., 1501 Broadway, New York 36, will supply engineering data upon request.

Figure 9

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NAEB Research Fact Sheets

Series I: The Effectiveness of Television as a Teaching Tool

92. The National Program in the Use of Television in the Public Schools, a report on the second year, 1958-59

The Ford Foundation and the Fund for the Advancement of Education, June, 1960. 121 pages.

The National Program in the Use of TV in the Public Schools represents a nationwide attack on the problems of quantity and quality. It is an effort to determine whether TV, when used as a powerful resource in the teaching of very large classes during part of the school day, can bring about substantial savings in classroom space and teaching positions while at the same time improving the quality of education. [See Fact Sheet Series I, No. 65 for the report of the first year.]

Nearly 40,000 students in more than 200 schools received a portion of their daily instruction over TV in large classes during the experiment. These students came from a wide variety of economic, cultural, and racial backgrounds and spanned a wide range of ability and interests.

Since today's school buildings were not designed for TV teaching —especially in large classes—one of the major problems confronting the schools was how to make provision for classes that were five, ten, or even twenty times the size of conventional classes. Various solutions to this problem included using the school auditorium, cafeteria, large study halls, or especially appropriated arrangements.

The TV classes ranged in size up to 175 at the elementary level and from 200 to 500 at the junior and senior level. Most of the elementary schools were reorganized so that a student spent half the day in a class of twenty-five or fewer students, receiving instruction in social studies, science, physical education, health, safety, and other subjects. In the larger groups the elementary students received part

of their daily instruction over TV.

Large classes at the junior and senior high school level were generally in history, English, mathematics, physics, and chemistry.

In teaching the TV courses, the elementary classroom teacher usually had about five minutes before the telecast to prepare her students for what they were about to see and hear. The studio teacher then presented the main points of the lesson in a twenty-minute telecast, following which the classroom teacher then answered questions.

In the junior and senior high school courses, similar procedure was followed, except the classroom follow-up time varied—TV lesson for thirty minutes and the follow-up time for twenty or twenty-five minutes. No student received all his daily instruction by TV.

To assist the participating school systems in evaluating their experiences, two committees of educators and testing experts were established. The appraisal committee was headed by Herold C. Hunt, Eliot Professor of Education at the Harvard Graduate School of Education. This committee was responsible for appraising the quality of instruction, techniques, and procedures of teaching large classes, the physical scheduling of programs, etc. The evaluating committee was headed by Arthur E. Traxler, executive director of the Educational Records Bureau. This committee was responsible for advising the participating school systems in the testing of student achievement. Members of both committees visited the various projects in the National Program, offering advice and counsel, and helping the project people with problems.

Besides saving classroom space, the large TV classes also resulted in more effective use of teacher time. During the experiment's second year, most of the participating schools expanded their programs. Also, three new experiments were added to the National Program in which more students were reached with TV instruction.

The first of these new experiments was in Kansas City, Missouri, where three local TV stations volunteered a half-hour of broadcast time each school day, enabling three Kansas City schools to receive daily TV instruction.

The second experiment involved sixteen school systems in southwestern Indiana which banded together to form the Southwestern Indiana Educational Television Council, with headquarters in Evansville. This project included cooperative planning, financing, and operation among adjacent school systems.

The third experiment was known as the "Kentuckiana" project, which involved six high schools in northern Kentucky and southern Indiana.

RESULTS

Tests showed, after the first two years of the National Program, that students in the large TV classes learned as much as, and in many cases significantly more than, students of equal ability in conventional classes.

— Geraldine Johnson

NAEB Research Fact Sheets

Series II: Production Principles

20. The Effects of "Eye-Contact" in Televised Instruction

By Bruce H. Westley and Joseph B. Mobius. University of Wisconsin Television Laboratory, December, 1960. 40 pages.

The "eye-contact" hypothesis holds that when a television instructor looks directly into the lens of the camera he will be more effective in:

1. attracting and holding the viewer's interest.
2. maintaining his interest.
3. producing more learning.

Three principal reasons for believing that eye-contact influences the communication process:

1. Feedback—in which the speaker establishes a circular response between himself and his listener.
2. Listener attention—by eye-contact, the speaker can partially control the behavior of his listeners.
3. Conveys speaker's conviction—the speaker who fails to make eye-contact seems to lack compulsion.

In carrying out the experiment, three speeches were prepared, each of approximately eight minutes in duration. Their selection was based on two chief criteria:

1. That the subject matter be as unfamiliar as possible in order to minimize differences in initial knowledge and to permit as much cognitive change as possible.
2. That the materials be as nearly as possible of equal difficulty.

When the speaker was not looking into the lens, he was instructed to look to the left and right of the camera, high and low, as if he were speaking to a group in a classroom. This provided a meaningful rationale for the low-contact and medium-contact versions.

Nine videotaped sequences were prepared, using an experienced TV

actor as talent, each speech being recorded under all three eye-contact conditions.

In the high eye-contact condition, the speaker looked directly into the lens of the camera at least 90% of the time; in the low condition he looked into the lens no more than 10% of the time; the medium-contact condition was one in which he looked into the camera between 40% and 60% of the time.

Fifty-one freshman women participated in the experiment. They were shown the programs in the same order on three successive nights.

Attention was measured by a minute-by-minute photographic record of each subject's "reciprocal eye-contact" (looking at the monitor).

Interest was measured by means of a simplified audience analyzer technique which took observations every minute.

Learning was measured by an objective test of information.

In addition, semantic differential observations were made after the first program in each case to determine the effects of eye-contact on the image of the speaker and of the central concept shared by all three programs.

None of the tests resulted in significant differences attributable to the eye-contact manipulation. In fact, none of the outcome lies in the direction predicted by the hypothesis.

— Geraldine Johnson

NAEB Research Fact Sheets

Series IV: Audience Studies

39. Judging Children's Programs

American Council for Better Broadcasts, annual "Look-Listen Poll." 20 pages.

The annual Look-Listen Poll of the American Council for Better Broadcasts is taken to find out what programs viewers dislike, or what they would have preferred, or whether the program was a weekly favorite or was just the best of rather poor fare.

In this poll, people are asked to tell whether they liked a network program: "Do you consider it Excellent? Good? Mediocre? Poor? Why?"

This year's Look-Listen project was carried out in East Lansing, Michigan. Parents in the elementary schools and the junior high school participated. Over 150 persons responded; more than 1200 separate reports on individual TV programs were received, classified, and summarized.

The programs were classified according to content:

News
Sports
Music
Children's Programs
Drama
Family Plays (Favorite, both adults and children)
Violent Drama
Western Violent Drama
Miscellaneous
Daytime Serials
(Radio)

In evaluating the children's programs, specific criteria were considered:

Does the program stimulate admiration for admirable qualities of character—honesty, courage, faith, intelligence, etc?

Is an appreciation of public servants and public service usually shown (doctors, teachers, judges, ministers, social workers, etc.)?

Is there an appreciation of the arts (great music, art, literature) and science?

Does this program give a balanced picture of life?

Is the program constructively different (variety)?

Is it artistic and valid script?

Does it carry acceptable advertising?

Does it leave desirable effects?

Do children participate—doing as the program directs while it is going on?

Some programs which received "Excellent" ratings were:

John Hopkins—News (WMSB)

Michigan Outdoors—Sports

Leonard Bernstein & New York Philharmonic—Music

Jubilee, U. S. A.—Music

Captain Kangaroo—Children

Lassie—Children

Art Carney—Call Me Back—Drama

The Tempest—Drama

Father Knows Best—Family Plays

Perry Mason—Violent Drama

Conquest—Miscellaneous

— Geraldine Johnson

NAEB Research Fact Sheets

Series VI: Impact

17. Political Persuasion by Television

By I. R. Merrill and C. H. Proctor. Department of Television Broadcasting, Michigan State University, October, 1959. 83 pages.

The WKAR survey presents the findings on television viewing of the general election broadcasts which relate significantly to the general Survey Research Center (University of Michigan) model of the social-psychological process of the voting decision. The SCR studies were conducted in 1948 and 1952.

The general aim of the study was to investigate how people selected individual television broadcasts during the official campaign period of a general presidential election, and to determine what effects, if any, these broadcasts had upon the viewers. Within the pattern of political persuasion by television, the following types of broadcast were examined separately: partisan broadcasts by each major political party, public affairs broadcasts by commercial TV stations and by a noncommercial educational UHF television station.

Analysis of several previous media effects studies suggested several methodological problems to be solved.

One problem in dealing with the media was that of content analysis. Also, it was difficult to select a single medium as an independent variable. The solution to these problems was to record viewing of each individual television program.

Another problem was that of the research design itself. The final problem was related to the strategy of collecting data on TV programs viewed. The solution to these problems was to use a form of field experiment, the repeated-interviews-with-the-same-subjects technique.

FINDINGS

Within the survey area, broadcasts related to the general election attracted large audiences at the start of the TV campaign, smaller

audiences during the middle of the campaign, and the largest audiences at the close of the campaign.

Within this general pattern, there was range in size of audience from program to program. The drama of the convention programs seems more likely to involve the viewer as a spectator than do the partisan political programs which call for action and commitment. Public affairs appear to fall between these two types.

Political participation (regardless of partisanship) is related to three motivational variables, party identification, issue orientation, and candidate orientation. Respondents with all three variables present within the motive pattern were most likely to be high political participators.

Of the three motivational variables, party identification was the strongest, most independent factor related to both political participation and voting, followed in order by issue orientation and candidate orientation.

Considering only party identification, Republican and Democratic party identifiers viewed the same total number of general election broadcasts.

When viewing was compared with political participation, it was found that high participators viewed more programs of each type than did medium or low participators.

CONCLUSIONS

The above findings indicate that for the majority of citizens, the TV campaign probably served to reinforce or reactivate a previous voting preference. Those least strongly motivated politically were less likely to vote and viewed less frequently.

Political broadcasts of each major party appear to vary widely in their effectiveness. At least one such broadcast, however, may have contributed directly to a change in voting decision.

— Geraldine Johnson

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The NAEB began 35 years ago, as a loosely knit organization of a few pioneers in educational broadcasting. As the only professional or trade association in the field, throughout the years it has worked to improve the professional status of the educational broadcaster—and the quality of educational programing. Nine years ago, members established a tape distribution network for educational radio. This self-supporting network today supplies over a hundred educational radio stations with ten hours of programing a week, programs from foreign as well as domestic sources